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the great put-togethers

what to wear right now

how to make accessories work for you

holiday joys
things to do, to see, to play

foods that make you look better, feel better

uncomplicated good looks

5 key rules to keep
5 key rules to break

how to drink and stay slim

Vogue's great annual Christmas present list

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doctors tell you how to get rid of them

wine
how to use it, serve it, buy it and not go broke

bi-sexuality
a famous woman's extraordinary confession

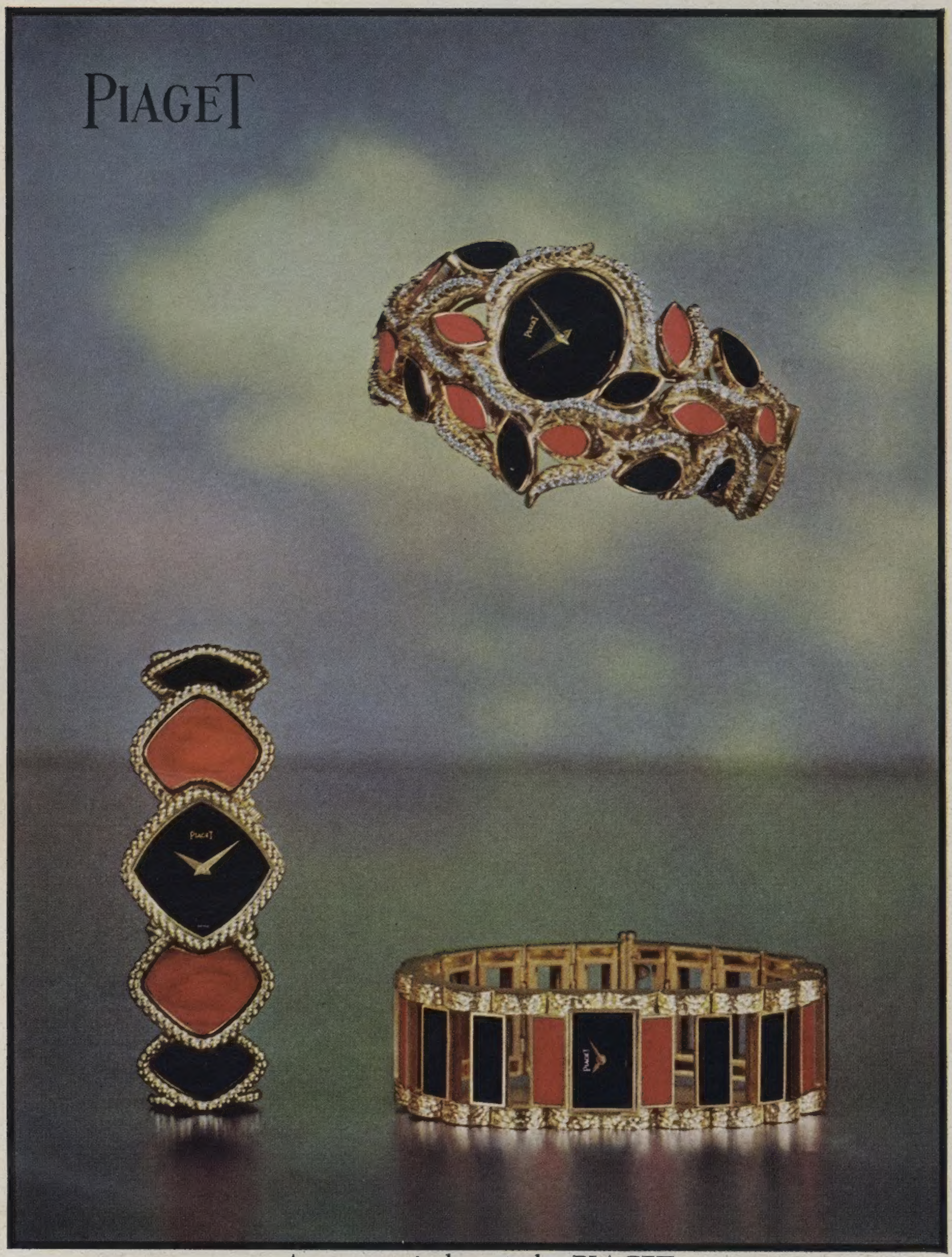
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BY DALTON



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NOVEMBER, 1973 (INCORPORATING VANITY FAIR)

VOGUE

PERRY L. RUSTON, Chairman ALEXANDER LIBERMAN, Editorial Director



HELMUT NEWTON

COVER: The modern fur for a modern girl—Cybill Shepherd in a perfect little white quilted cardigan that turns out to be broadtail. Made to order by Maximilian, of bleached Indian broadtail; about $3,450. Oscar de la Renta's blue crêpe de Chine dress with a poet's bow, of Pomezia silk. About $615. Bonwit Teller. More Cybill, more furs, page 188. Diamond earrings and other jewels, Bulgari. Hair, Dina Azzolini. . . . Make-up geared to blues, by Orlane: pale, frosted blue eye shadow, from the Blue Diamonte Collection; lips shined with Rouge Lip Gloss.

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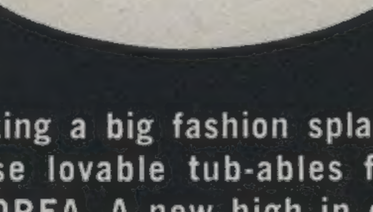
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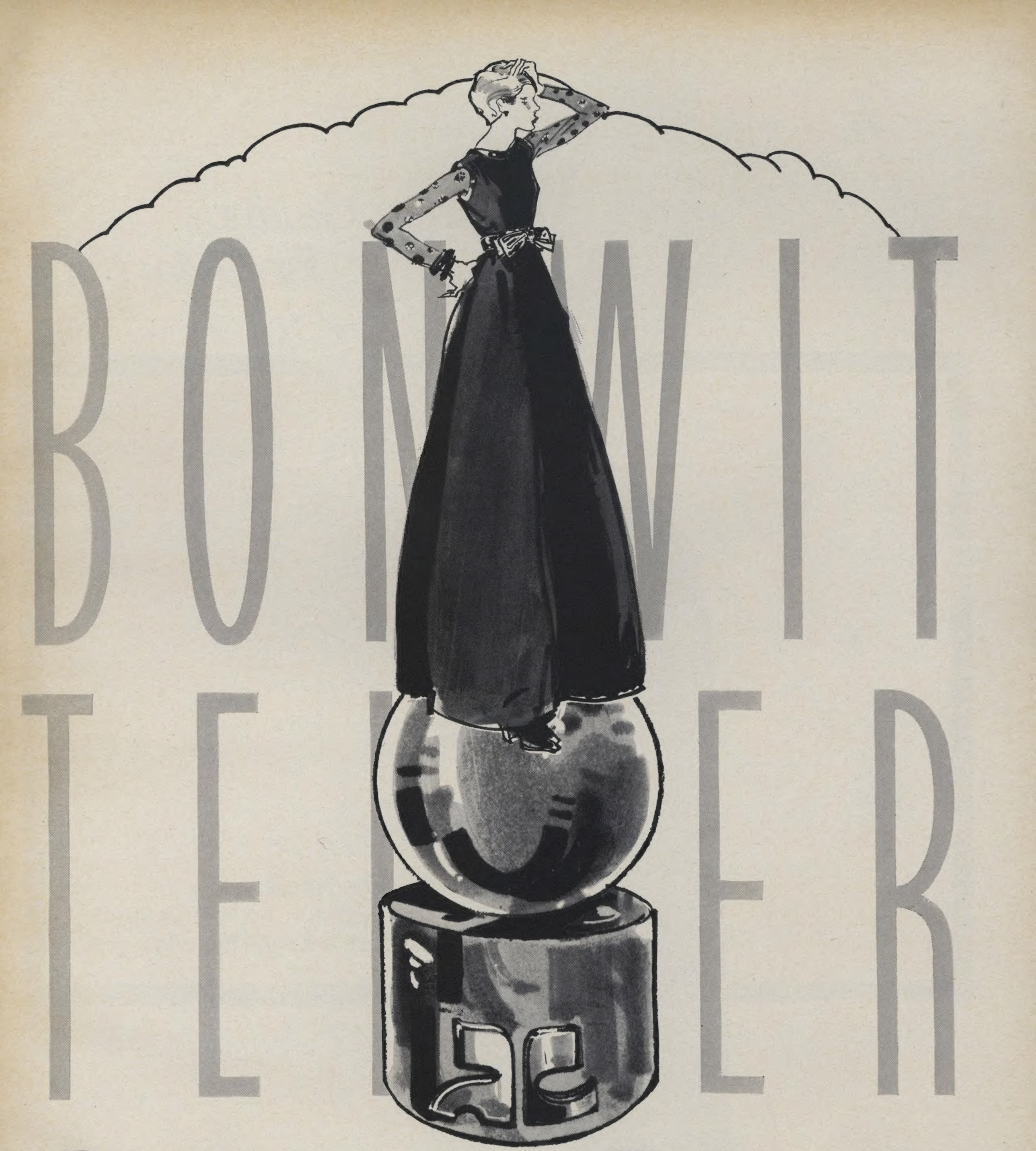
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Martha

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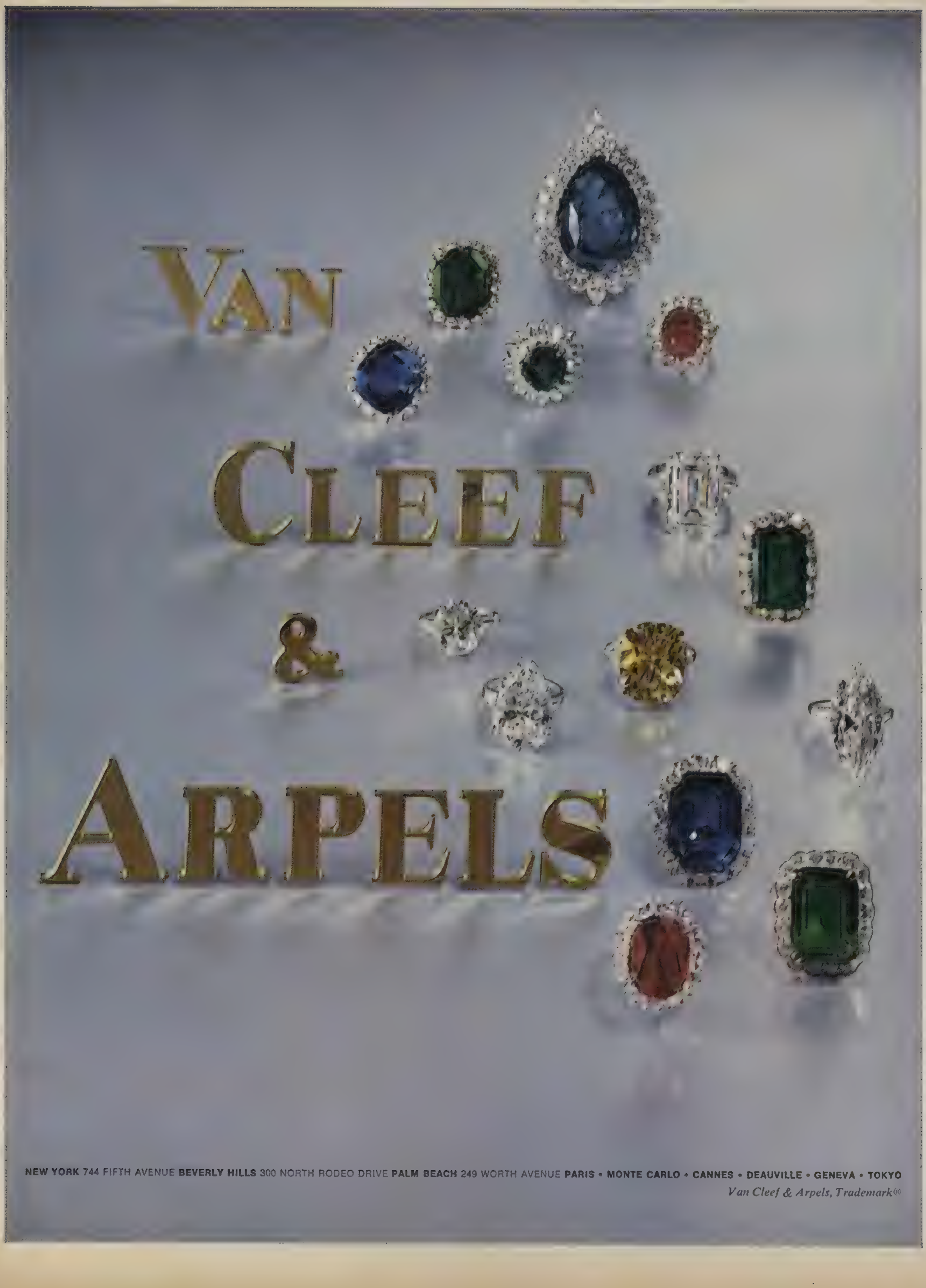


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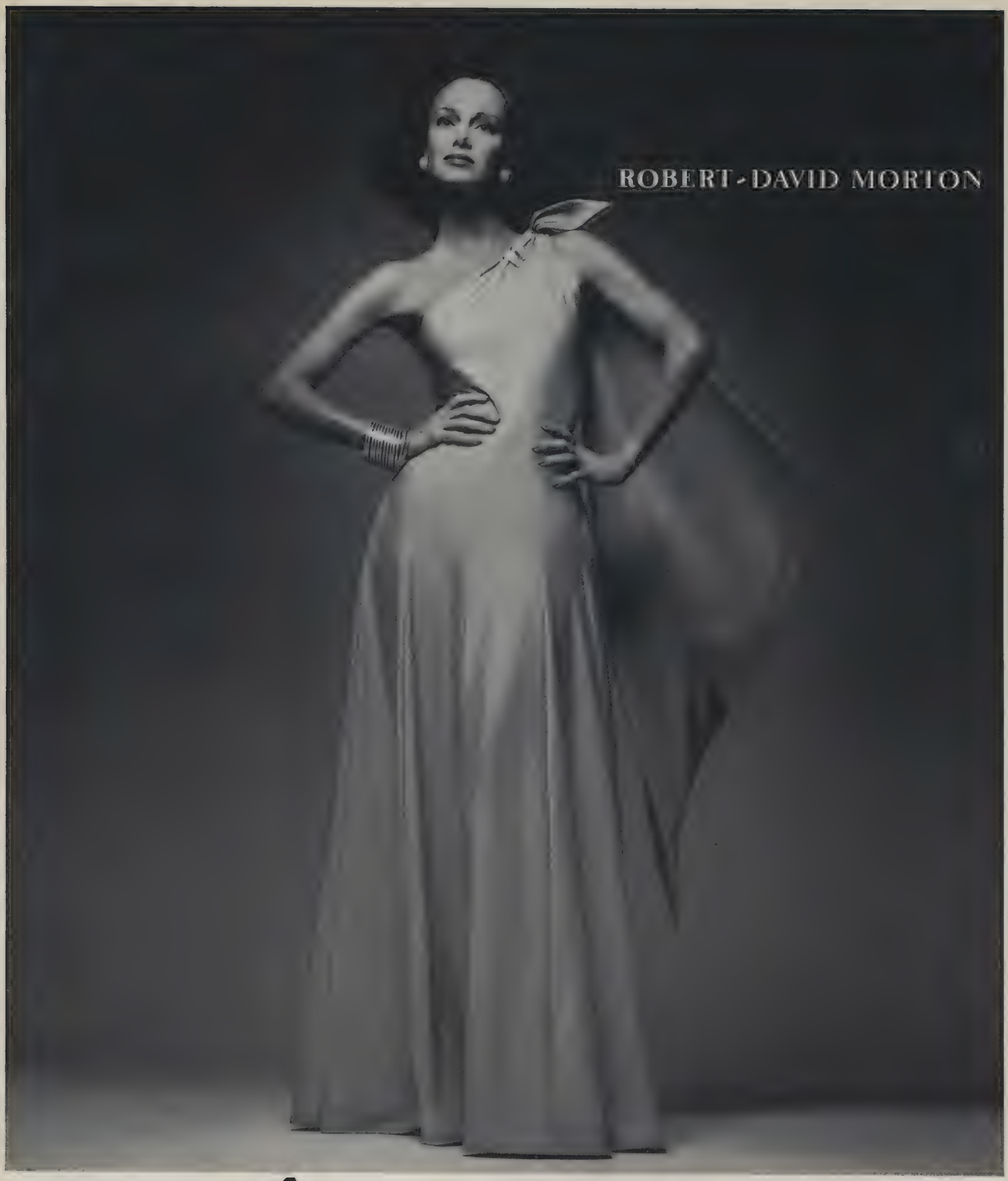
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(Continued on page 50)


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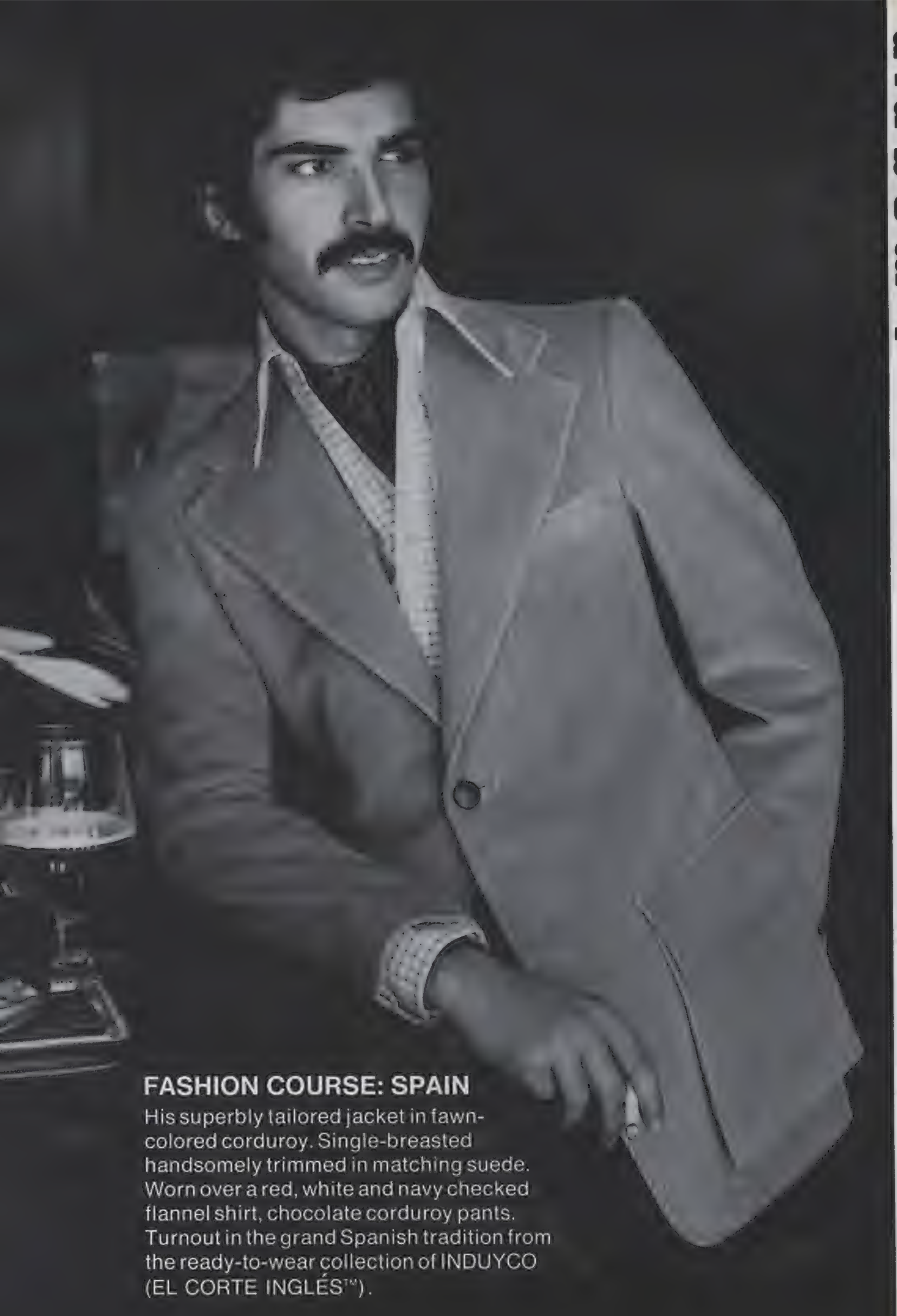
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FASHION COURSE: SPAIN

His superbly tailored jacket in fawn-colored corduroy. Single-breasted handsomely trimmed in matching suede. Worn over a red, white and navy checked flannel shirt, chocolate corduroy pants. Turnout in the grand Spanish tradition from the ready-to-wear collection of INDUYCO (EL CORTE INGLÉS™).

FASHION COURSE: SPAIN

Romantic evenings by PERTEGAZ . . . yards of filmy black chiffon veiling the body. Black satin binding at the deep V-neckline, cuffs . . . a poetic bow tied at the waist.



FASHION COURSE: SPAIN

The elegance of Spain interpreted by ELIO BERHANYER... a dramatic white evening dress and bolero sculptured in double-faced wool. The bodice delicately pleated in chiffon, belted in satin.

I. Magnin

CALIFORNIA • PORTLAND • SEATTLE • PHOENIX • CHICAGO

FASHION COURSE: SPAIN

Spanish classics from the ready-to-wear collection of PERTEGAZ BOUTIQUE ... a long, lean chocolate and white double-breasted glen plaid jacket over a brown and white striped soft-tie blouse, an easy chocolate brown wool skirt.



FASHION COURSE: SPAIN
From the
PUIG DORIA COLLECTION—
creamy pourings of ivory,
masses of silver and gold
sculptured into beautiful con-
temporary pieces of fine jew-
elry. At the ear, a silver clip with
raspberry semi-precious stone;
a silver choker with double love
knot around the neck. On the left
arm: silver bangle with double
love knot; silver bangle with
gold nuggets; a gold and ivory
bubble ring on the finger.

Photographer: Henry Clarke

1 WORLD
CALIFORNIA • PORTLAND • SEATTLE • PHOENIX • CHICAGO



Easy elegance.
Elizabeth Arden thinks
you ought to be able
to keep up with your day,
and know your lipcolor is
keeping up with you.



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Our exclusive thinking.
Lasting Cream Lipcolor.
Say good-bye to on-again,
off-again lipcolor.

This is lipcolor with loyalty and last, rich coverage and creamy good looks. It's color that stays where you put it. And looks fresh and flawless, hours and hours after you've creamed it on. It's no wonder we call it Lasting Cream Lipcolor.

Shades? Virtually endless. Three dozen creams and frosts. From sugar soft and muted to berry bold and bright. Try the Chilled Shrimp. And Orange Crisp. The Irish Coffee. Look for a Fresh Ruby. A vivid Valentine. And know that whichever you set your heart on— they're yours for keeps.

Elizabeth Arden



100% PURE WOOL. ABOUT $100. AT BLOOMINGDALE'S AND OTHER FINE STORES.

REVENESCENCE

The first 'solid state' makeup.
Moisturizer. Foundation. Powder.
A complete makeup in its own Cassette® Compact.



Four SoftGlow shades. Each in a skillful cassette to slip into your sweater pocket.

Revenescence SoftGlow Pressed Makeup
is made with real moisturizer beads for
the look of a face without faults.
This 'heart-of-moisturizer' is released
when you sponge the makeup on your skin.
SoftGlow gleams like a liquid. Clings like a powder.
And the coverage is quite complete.
It's all you really need.

Revenescence SoftGlow Pressed Makeup with Encapsuled Moisturizer
by Charles of the Ritz

©1973 Charles of the Ritz



Blassport, 550 Seventh Avenue, New York, N.Y.

"But I adore your Blassport."



Bill Blass, 550 Seventh Avenue, New York, N.Y.



NO TWO SKINS ARE ALIKE.
GIVE YOURS THE INDIVIDUAL ATTENTION OF

THE
ERNO LASZLO
INSTITUTE

Whether you live in the lush, green countryside...or the arid desert, your skin needs the individual attention of an expert like Erno Laszlo.

A coterie of the world's great beauties will use no other "oracle" than this Hungarian genius. For a fine-grained, youthful skin that doesn't require pots of make-up to make a personal appearance, is truly without price.



Erno Laszlo knows that many factors affect your complexion; that's why he supervises your personal "report" at frequent intervals. Come to Sakowitz and consult with a Laszlo-trained expert. Three from a list of his many exclusive preparations: Active pHelityl Soap, Active pHelityl Oil, and Normalizer Shake-it. Erno Laszlo preparations...at innovative Sakowitz.

Sakowitz

TEXAS AND SOON SCOTTSDALE

The plushy, oversize jacket, going places



Terrific and tenty, raglan-sleeved and zipped. A good sport kind of fabric by Borg® Textiles, burgundy or green, exclusively ours from France, $115. Young Dimensions in Coats.

Saks Fifth Avenue

®Registered trademark Borg Textiles, Bunker Ramo Corporation.

There's a luxurious lining to warm up every cloudburst day







Take shelter in this long beige jacket. It's a snap to close. Outside, water-repellent polyester and cotton; inside, a bit of long-haired Borg® fabric of pure Verel® modacrylic,$140. Collection Sportswear.



®Registered trademark Borg Textiles, Bunker Ramo Corporation.







Diamonds in a perfect setting

Brief and beautiful. Diamonds in Borg® fabric of Verel® modacrylic are framed in leather-like cotton coated with polyurethane. Camel color and grey, $160. Collection Sportswear.

Saks Fifth Avenue

down for a late supper for 2 ($5). A rich and savory spinach soufflé with a perfectly flaky phyllo crust serves 4, is $4.50.

SPECIAL GAMES & PUZZLES

F.A.O. Schwartz, Fifth Avenue at 58th Street, New York, N.Y. 10022
If Great-aunt Matilda loved reading the Jonathan Livingston Seagull book you sent her last Christmas, maybe she'd enjoy playing the game this year? For ages 12 and up, $7.95.

Brentano's, 586 Fifth Avenue, New York, N.Y. 10036
For jigsaw freaks there's Puzzle-Up. It's magnetic, so you can work on it at any angle, in any place—in bed, at the beach, or simply suspended on a wall. If you like puzzles that drive you crazy, try the design that's nothing but a sheet of chrome mylar. Price is $7.95.

SPECIAL LUXE

Double Elephant Press, 226 East 54th Street, New York, N.Y. 10022
15 Photographs by Lee Friedlander is a portfolio of originals by one of the world's finest photographers, individually printed and signed by him. The numbered portfolio is in a limited edition of 75 copies. The price is $1,875.

Wolf-Manhattan, 427 East 60th Street, New York, N.Y. 10021
A spanking new notion in cars—the Mazda, the rotary-engine wonder that is the first and only automobile around today to meet (and exceed) the 1974 engine-emission standards for clean air. How about a snazzy bright-green RX-2 coupe at $3,495?

Long Island Airways, Inc., P.O. Box 248, Ronkonkoma, N.Y. 11779
A dozen round trips, to and from East Hampton, by chartered plane —$119 each (or $59.50 one way), plus a landing fee.

SPECIAL SIGHT & SOUND

Willoughby-Peerless, 415 Lexington Avenue, New York, N.Y. 10017
The Kodak Ektasound 140 Movie Camera adds sound, recorded in the camera, to the other advantages of Super-8 movie-making. The sound system adjusts automatically for existing sound levels in much the same way that the camera adjusts for existing light. The camera is handsome, lightweight, uses Ektachrome or Kodachrome sound film cartridges. The 140 movie camera is listed at $274.50.

United Camera Stores, 37 West 43rd Street, New York, N.Y. 10036
The first real picture-in-a-minute-untouched-by-human-hands camera comes along later this month when Polaroid introduces the SX-70. No more pulling off the film, watching the clock, and peeling off the wet negative; now you press a button and, instantly, a card slides out. The color picture develops right before your eyes; no negative, but extra prints can be ordered. Handsomely designed; $180.

SPECIAL SERVICES

Scull's Angels, 37-11 126th Street, Corona, N.Y. 11368
A coupon book costs $12.50 and entitles the recipient to $10 worth of taxi rides plus the Scull's Angels Club's special number, to phone for service. Round-trip theater service, in Manhattan, is $15.

London Towncars, Inc., 133 East 58th Street, New York, N.Y. 10022
Give a shopping trip via limousine for $14 an hour . . . or one way to the airport ($25) . . . or to and from the theater ($36, plus 15 percent gratuities). Gift certificates are available.

Joseph Rottenberger, 430 East 56th Street, New York, N.Y. 10022
A heavenly massage, 1 hour a week, at your home . . . $20 a session.
(Continued on page 52)



KAHLÚA®
Black Russian. What an intriguing idea.

A mood in a glass. An ounce of Kahlúa, two ounces of vodka, rocks. Superb. Before or after anything.
The Kahlúa Recipe Book is yours for the sending. Because you deserve something nice.

Kahlúa. Coffee Liqueur from Sunny Mexico.
53 Proof. Jules Berman & Assoc.,
116 No.Robertson Blvd.,Los Angeles, Calif.90048

Christian Dior Furs

at these fine stores:

BALLIETS Oklahoma City
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or write to Christian Dior Furs for the name of the store nearest you.

Christian Dior Furs

345 Seventh Avenue, New York

30 Avenue Montaigne, Paris



Black Dyed
Swakara Broadtail Lamb

In Canada: Holt Renfrew

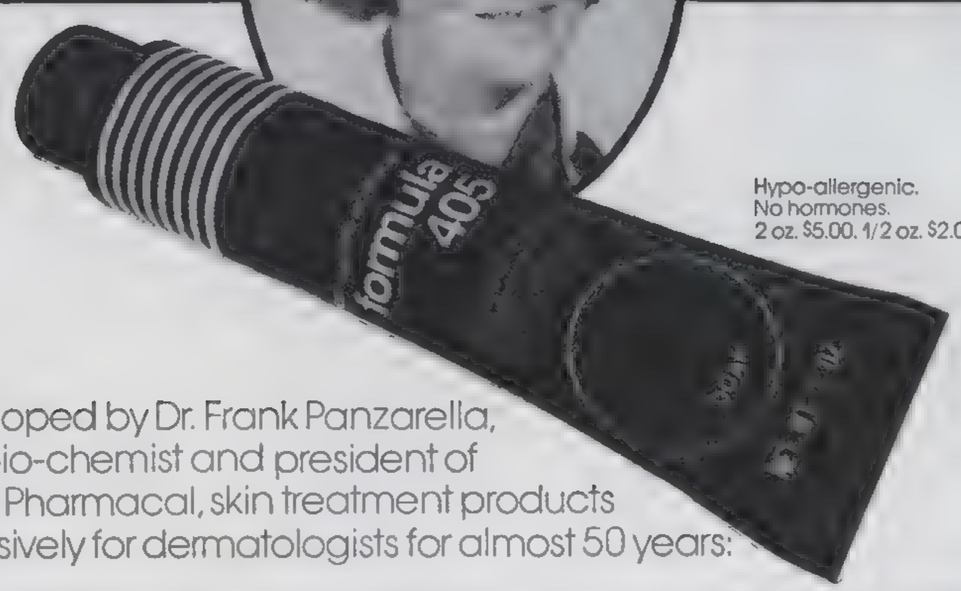
Furs labeled as to country of origin

Did she have a face lift? Or is she using Formula 405?

Until recently only dermatologists' patients could get Formula 405. Now! You can have it without a prescription.



Actually maintains moisture balance in the stratum corneum. Visible results can be seen in ten days or less!



Hypo-allergenic.
No hormones.
2 oz. $5.00. 1/2 oz. $2.00.

Developed by Dr. Frank Panzarella, skin bio-chemist and president of Doak Pharmacal, skin treatment products exclusively for dermatologists for almost 50 years:

"As a skin bio-chemist I can tell you, yes, you **can** look younger. But there is nothing you can put **on** the skin that will affect the degenerative process. The very best you can do is to get the stratum corneum to retain precious moisture.

None of the usual lotions and creams can do this. Formula 405 **does.**

Formula 405's dermatological formulation with natural oils not only nurtures the skin, it gets water loving elements right into the stratum corneum. Result. Needed moisture is retained to help erase little lines and **keep** skin looking younger!

Don't be fooled by vanishing creams. A vanishing cream doesn't "vanish" into the skin. Its moisture evaporates off the surface leaving a deceptive glassy waxy-smooth feel.

But we've been very fortunate in developing Formula 405. Dermatologic publications indicate, what Formula 405 has set out to do...it has accomplished. It will work for you."



At fine drug and department stores
If not available locally, write to:
Cosmetic Dermatological Div. of
Doak Pharmacal Co., Inc.
700 Shames Drive, Westbury, N.Y. 11590

DOAK

SPECIAL CHRISTMAS GIFTS Continued from page 50

Dog Walkers Unlimited, 1484A Third Ave., New York, N.Y. 10028
Instead of the usual quick trot to the curb, give your dog a daily 1-hour walk. Weekly, from Monday to Friday, it's $15.

SPECIAL LESSONS

John Gardner's Tennis Ranch, 5700 East McDonald Drive, Scottsdale, Arizona 85253
For the tennis nut you like best: a week at a tennis clinic. The ranch offers all the usual resort amenities plus 22 hours of tennis instruction. Rates, on a modified American plan, from $575 to $660 per week.

Tennis Institute, 27 East 19th Street, New York, N.Y. 10003
If you know someone who is finding only love when he goes courting, maybe lessons would be welcome. A 6-week course of 1½-hour group tennis lessons, $75; a half hour of private instruction is $10.

Jim Russell International Racing Driver's School, Mount Tremblant, Quebec, Canada
Even Grand Prix champion Emerson Fittipaldi has come for the three-day course in the fine points of Formula 4 race-car driving. Tuition is $550. The course is given from May through October. Cars used are Formula Fords (Lotus).

International Dance School, Carnegie Hall, Studio 1819, 57th Street and Seventh Avenue, New York, N.Y. 10019
All kinds of dancing taught here—tap, ballet, modern, Oriental, belly, Hindu, Spanish, and Kung Fu. A card good for 10 lessons costs $31 and entitles you to try out your dancing shoes in any class.

Grace Chu, 545 West 111th Street, New York, N.Y. 10025
The basic course in Chinese cooking starts with a wokking tour of Chinatown grocery stores and ends with a grand banquet. In addition to these field lessons, there are 5 3-hour kitchen-classroom sessions. Naturally, you get to eat what you make. Cost: $105, plus $30 for 5 meals.

SPECIAL HOUSE PRESENTS

The Pantry, Washington Depot, Conn. 06794
Charming country shop specializing in good cheeses and cookware. A terrific piece is their $19.95 copper colander, which sits on a pedestal, has two brass handles, and is pretty enough to serve in (non-drippy foods, of course). Owner Frank Gagliardi makes his own creamy rich mozzarella cheese-prosciutto roll. It won't hold up for shipping, but if you're in the neighborhood. . . . $2.59 a pound.

Zabar's Gourmet Foods, 2245 Broadway, New York, N.Y. 10024
For the cook who has everything—or nothing: an enormous, 24-inch frying pan. There's room for 36 eggs, and it'll make an omelet as big as the Ritz. Called the Trail Boss Skillet, it sells for $14.95.

Janovic Plaza, 1292 First Avenue, New York, N.Y. 10021
Everything you need for stenciling a rug directly on the floor comes in a $19.95 kit: 17 stencils cut in a variety of patterns, including flowers, leaves, tassels, paisley, and more; tubes of paint; directions and suggestions on how to get interesting effects.

E. A. T., 1064 Madison Avenue, New York, N.Y. 10028
Super selection of coffee brewers, including an electric cappuccino espresso maker that's a miniature version of the Italian café models. The Pavoni *Euroticcola* makes 6 to 8 cups of espresso, has a steam attachment to froth the milk for cappuccino. Price: $195.

Clark & Wilkins, 1871 Park Avenue, New York, N.Y. 10028
Fragrant cherry-wood logs, in 2-bag lots (9 to 24 pieces, depending on size), cost $14. Long-lasting Pine Mountain synthetic logs burn 2 to 3 hours, are $6.50 for a box of 6. Delivery in Manhattan is free; out of city, there's a parcel-post charge.

M. Raphael of London, 832A Lexington Avenue, N.Y.C. 10021
A handsome forty-piece service for eight in Sheffield silver plate by

(Continued on page 84)

BVLGARI

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BVLGARI

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DANAOS LTD. HOTEL PIERRE FIFTH AVENUE NEW YORK

THE NEW WOMAN
DISCOVERS
THE NEW LOOK:

Geminesse Enriched Lip and Nail Colours

Two new beauty investments that pay dividends in more ways than one. Geminesse Enriched Cream Lip Colour, formulated to smooth and moisturize while you slick on radiant shine. For fingertips that match, high gloss Enriched Nail Colour, blessed with resistance to chipping and peeling. In 14 luscious new cremes and frosts that set the pace for fashion. It's the new look for the new woman: you.



GEMINESSE
MAX FACTOR

Mrs. John Z. DeLorean
Bloomfield Hills



swakara® broadtail lamb is the luxury fur that can do what other luxury furs can't.
It's a fine, flat fur that fits sensuously close to the body. Which means it tailors into all of today's fashions.
And Swakara doesn't overwhelm. Or add bulk. It simply makes you feel and look elegant.

Swakara broadtail lamb from South West Africa—designed by Galanos for Neustadter

Aid the natural powers of your skin with ORLANE B21.

Four dynamically-different products to help restore a more youthful look to your complexion.



B21 CRÈME FLUIDE FOR BODY & BUSTE
A body lotion you use selectively.

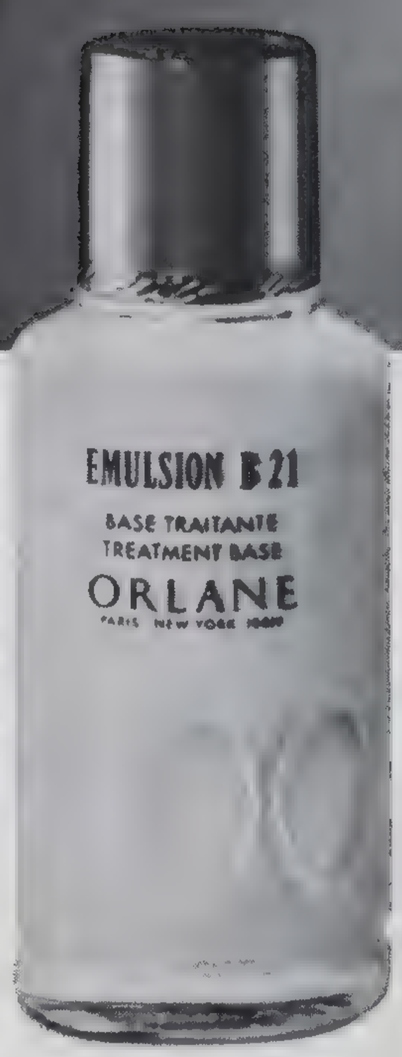
A special beauty treatment for areas of the body where muscle tissue tends to sag. Applied on the breast, upper arms, inside thighs or tummy, it can help the skin to look firmer and more youthful while it smooths away dryness.
7 ounces, $40

B21 COLLOIDALE LOTION
A toning treatment.

An enriching lotion imparting a smoother and fresher appearance to the complexion. May be applied in the morning to prepare the skin to receive the beautifying action of the B21 Emulsion or at night to aid the effects of the B21 Creme.
4 ounces, $30

B21 EMULSION
A protective base under makeup.

A daytime beauty treatment offering twin benefits. A protective base 'sits' on the surface to help shield delicate skin from outside pollutants and weathering effects while select ingredients disappear to beautify the skin. Applied in the morning, it helps maintain a smooth and glowing look all through the day.
4 ounces, $40







CRÈME B21
A night creme you use only 2 weeks every 2 months.

Creme extraoardinaire, B21 helps to give a younger, more radiant look to the skin, diminish the prominence of little fret and fatigue lines and replenish lubricants to skin over-exposed to sun, wind, and the drying effects of man-made climates. 2.5 ounces, $85

ORLANE–the specialist in skin care products

Made, Sealed and Packaged in France

ORLANE, 680 Fifth Avenue, New York 10019 • 24, Avenue Marceau, Paris 8ème France

How to say 'I love me.'

It's not cool to be cool anymore.

Now it's right to tell the world just how you feel. About ideas. About emotions. About you.

And the way to do it is by letting the world see you the way you want to be seen.

In fur.

Fur tells everyone you feel warm, womanly and worth a lot. Not only outside. But inside, too. Because when you know you look wonderful, it shows.

So show off. In your own way.

If mink makes you feel secure on Saturday night and sexy at the supermarket, wrap yourself in mink.

If you want to spend a bundle on something to bundle up in, fitch's for you.

Your feelings touch the sky but your bank balance isn't astronomical? O.K. How about Swakara? Or muskrat?

This winter say, "I love me." Out loud. And outside. With fur.



You'll love yourself in fur.

Look for this tag on every real fur garment.

FUR LABEL AUTHORITY

Furs shown left to right: Sheared muskrat plate, gunmetal and pearl mink, Fitch, Swakara Broadtail lamb and nutria. Prices range from $500 to $3500. No furs used by The American Fur Industry belong to the endangered species and all are labeled as to country of origin. Available at fine stores or write

The American Fur Industry
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ECUSSON & CASAQUE

The new atomizers.
Beautiful. Simple. Rare.



Parfum and Eau de Toilette Sprays.
Imported from France.

Jean D'ALBRET
PARIS • LONDRES • NEW YORK 10019

The Martex Master Plan.
When we design patterns and colors that







work together, they work together anywhere.



Once—and not so very long ago, at that—the only place for sheets was on a bed.

But now...well, look at the rooms shown here.

They're the beautiful result of what we call the Martex® Master Plan.

It's a continuing collection of sheets, towels, bedspreads and comforters, all in patterns and colors that work just as beautifully with each other as they do on their own.

Not just in the bedroom and bath, but, as you can see, anywhere.

For example, our new African-inspired Bakuba prints© from The Design Works of Bedford Stuyvesant.

We've used them as table rounds and napkins, as chair cushions and headboards. We've used them to cover windows, and walls, and, yes, even ceilings. Easily and inexpensively.

But most important, we've used them together. Patterns with patterns. Colors with colors. Different patterns in the same color. Even different colors in different patterns.

Because that's how they were designed to be used.

Remember this the next time you buy something from the Martex collection.

No matter what it is.

No matter what it ends up as.

And no matter where.

Martex
We change more than
just your bed.

The patterns. Breakfast corner: Bakuba Cloth, Bakuba Dot. Dining Table: Bakuba Basket, Bakuba Dot. Bedroom. Bakuba Basket, Bakuba Flower, Bakuba Dot.
Bath: Bakuba Screen, Bakuba Cloth. Towels, 12% Dacron® polyester, 88% cotton. Sheeting, 50% Dacron® polyester, 50% combed cotton.

©West Point Pepperell

Lady Randolph Churchill

Colette

George Sand

Empress Eugenie



The romance of our past can be in your future. Calèche. By Hermès.

In Paris, since 1837 the House of Hermès has been creating the finest fashions in Europe for the finest people in Europe.

On these pages, we picture but a few of our patrons.

Now Hermès offers Calèche perfume to America.

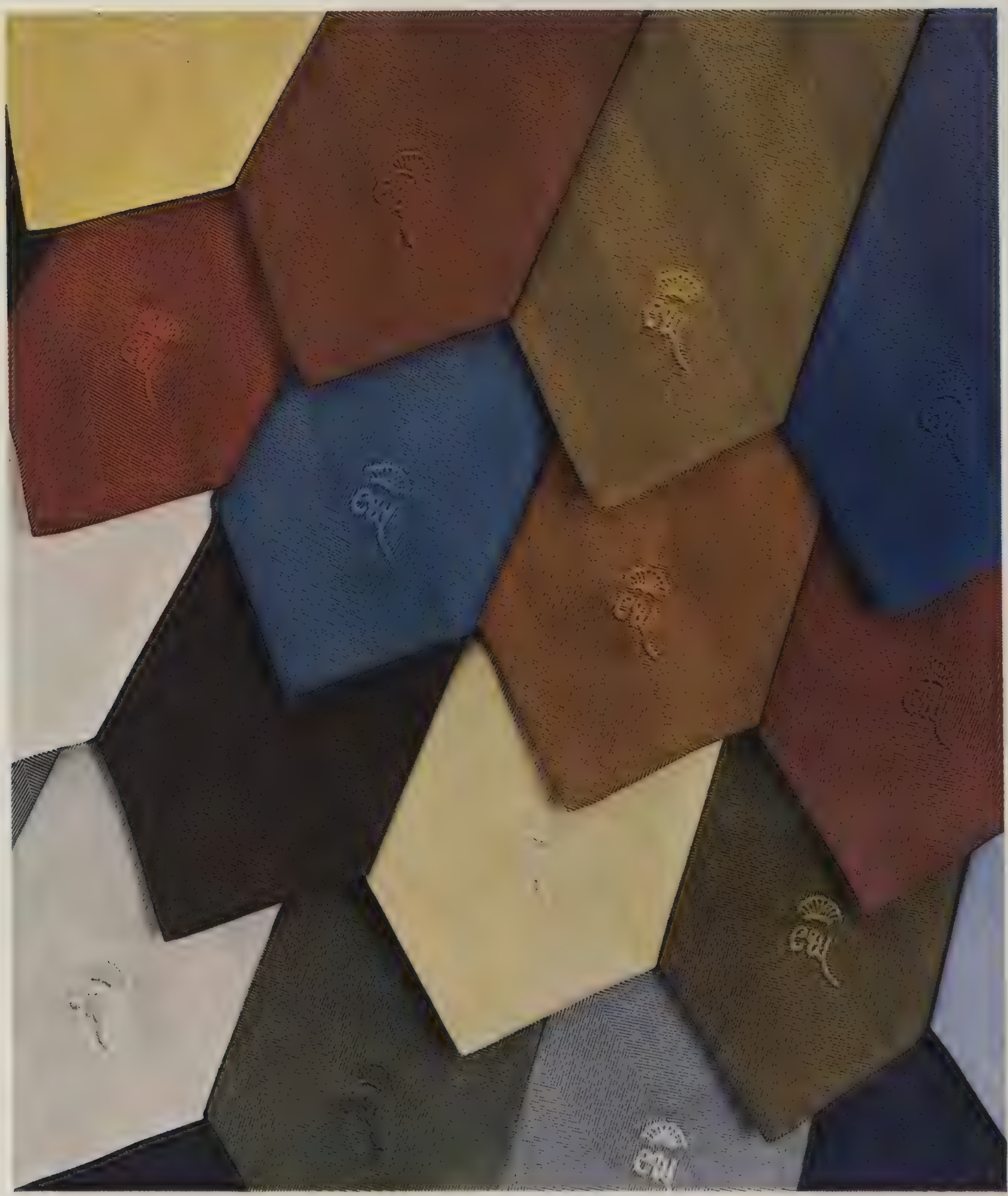
Calèche is a contemporary Hermès fragrance. Created with all the devotion that has made us famous for the past 136 years.

Calèche: It has a great past. Yet, it's far ahead of its time.



HERMÈS
PARIS

PERFUME FROM $8/SPRAY PERFUME FROM $15/EAU DE TOILETTE FROM $6
EAU DE TOILETTE ATOMIZER, $7.50/DUSTING POWDER, $7.50/BATH OIL, $8.50



A majesty of monochromes by Countess Mara

In her new Monochrome collection, Countess Mara offers majestic elegance for Fall, in unstinting variety. These sumptuous all-silk twills, in herringbone weaves with a regal inner glow, come in an assemblage of twenty individual colors. At $12.50 each, they reveal the same flawless quality of Countess Mara ties priced up to $100, or of her creations at $250 and more. Each tie bears the CM coronet, proclaiming it a gift worthy of "one man in a million." Countess Mara, Inc. 110 E. 57th St. at Park Ave., N.Y.

Countess Mara®

L'Air du Temps

The Romantic Perfume by Nina Ricci, Paris



To have

hair that's deeply glowing,
thickly luxurious and
highly cooperative:
The Shampoo



and to hold

it softly but surely through
your active days and nights:
The Spray



Pantene develops Ultra Control.

Who's in charge—you or your hair?
Now Ultra Control is here to put you in control. Developed by the hair care specialists of Pantene, it makes your hairdo do what you tell it to.

The Shampoo. For a healthier glow, more sensuous body than your hair ever knew. Does away with fly-away and helps control split ends.

The Spray. Not a lick of lacquer. No wasteful aerosol propellant. Just a gentle mist that holds your hair firmly through wind and weather.

Both medically tested and blended with imported Swiss conditioners.*

Ultra Control de Pantene.®
What the name promises, the product performs.

*Product made in U.S.A. ©1973 The Pantene Company, Div., Hoffmann-LaRoche Inc., Nutley, N.J. 07110.

VIVARA

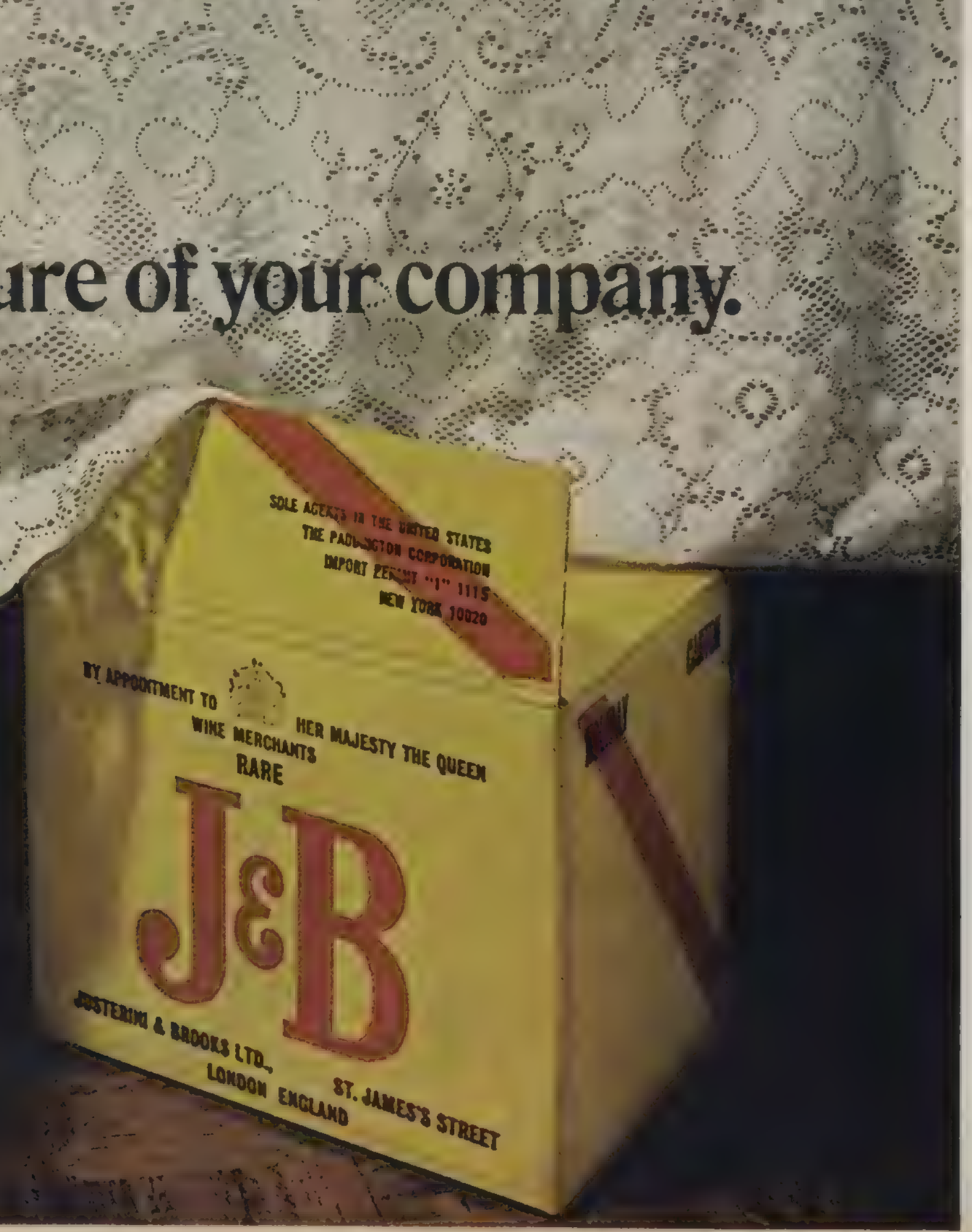
the perfume designed by
EMILIO PUCCI



86 Proof Blended Scotch Whisky © 1973 Paddington Corp., N.Y.



For the pleasure of your company.



J&B
RARE
SCOTCH
The Pleasure Principle

Ford Mustang II. The right car at the right time.



Every once in a long while, the right new car comes along at the right time. The original Mustang was that kind of car, back in 1964.

We think Mustang II is that kind of car today. It gives you all the economies of a new small size, all the luxury you could want, plus a level of jewel-like quality you never expected in a small car.

An impressive list of standard equipment.

- ☐ An incredible interior with individual seats, full width headrests, deep padded doors, thick cut-pile carpeting front and rear, and even on the lower door.





- ☐ Beautifully functional instrument panel (above) with tachometer.
- ☐ A glassy-smooth four speed transmission; short throw, fully synchronized.
- ☐ A lively but thrifty four cylinder overhead cam engine.
- ☐ Front disc brakes.
- ☐ Rack-and-pinion steering.
- ☐ A unique new suspension designed to ride more like a luxury car than a small car.
- ☐ Jewel-like decor and finish everywhere—an example: the extra bright moldings around windows and wheel openings.

The closer you look, the better it looks.

A remarkable choice of models and options.

You get four models to choose from: 2-door hardtop and Ghia; a 3-door 2+2 model; and the sporty Mach 1.
And here are some of the many exciting options:

Special luxury interiors, featuring elegant seat fabrics and patterns, 25 ounce cut-pile carpeting, special door panel with courtesy lights, and more.

- ☐ An exciting 2.8 liter V-6 engine.
- ☐ Power-assisted rack-and-pinion steering.
- ☐ Competition suspension.
- ☐ A handsome digital clock.
- ☐ A breezy little sun roof.

Mustang II. A new class of small car: First Class.





Yet with all this luxury and quality, Mustang II still carries an economical small-car price.
See your Ford Dealer.

From the many exciting options available, the cars shown above are equipped with white sidewall tires, pin striping, rocker panel molding. Two-door hardtop also sports a vinyl roof. Interior shown includes deluxe seat belts.

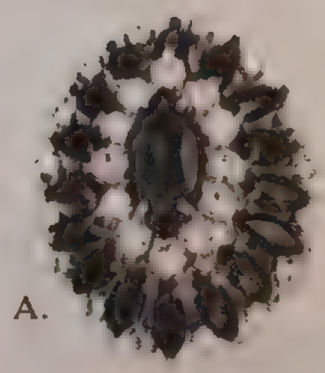
FORD MUSTANG II

FORD DIVISION Ford

1. Food
2. Clothing
3. Shelter
4.



Parfums Marcel Rochas, Paris / New York


A.


B.


C.

D.

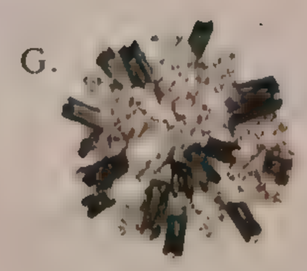

E.

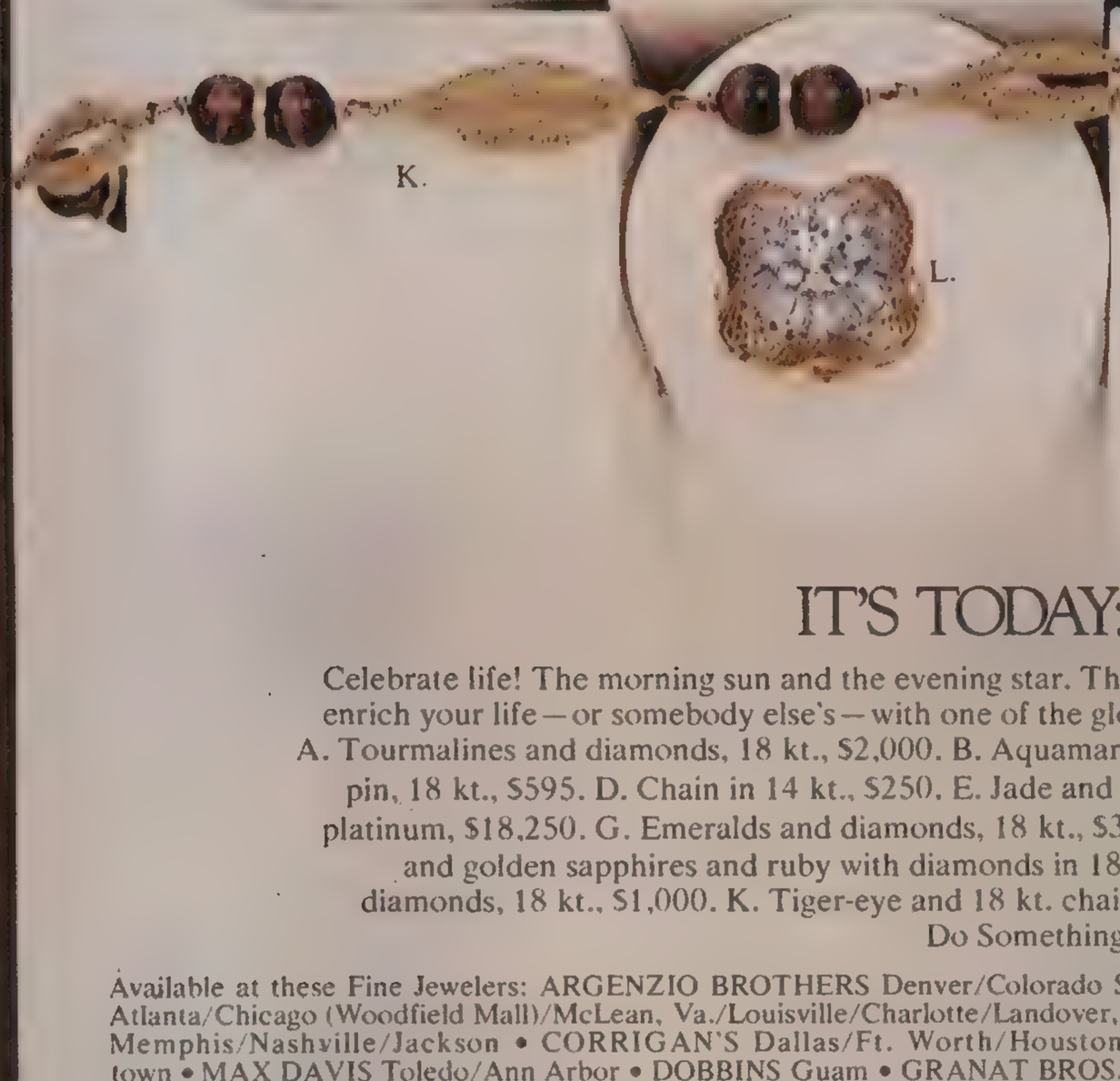
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I.

J.

H.


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L.

IT'S TODAY: Celebrate!

Celebrate life! The morning sun and the evening star. The love you feel for somebody. Celebrate beauty! And enrich your life—or somebody else's—with one of the glorious jewels presented here in 18 kt. and 14 kt. gold. A. Tourmalines and diamonds, 18 kt., $2,000. B. Aquamarine and diamonds, 14 kt., $1,100. C. Jade and diamond pin, 18 kt., $595. D. Chain in 14 kt., $250. E. Jade and diamond ring, 18 kt., $1,000. F. Marquise diamond, platinum, $18,250. G. Emeralds and diamonds, 18 kt., $3,000. H. Diamond pendant-pin in 14 kt., $795. I. Blue and golden sapphires and ruby with diamonds in 18 kt. gold and platinum, $3,200. J. Sapphires and diamonds, 18 kt., $1,000. K. Tiger-eye and 18 kt. chain, $695. L. Diamond Ballerina ring, 18 kt., $2,900.

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Available at these Fine Jewelers: ARGENZIO BROTHERS Denver/Colorado Springs/Ft. Collins • BAILEY BANKS & BIDDLE Philadelphia/Pittsburgh/Atlanta/Chicago (Woodfield Mall)/McLean, Va./Louisville/Charlotte/Landover, Md./Columbia, Md./Milwaukee/Toledo • BOSWELL'S Tulsa • BRODNAX Memphis/Nashville/Jackson • CORRIGAN'S Dallas/Ft. Worth/Houston/Austin/Tyler • COWELL & HUBBARD Cleveland/Akron/Youngstown • MAX DAVIS Toledo/Ann Arbor • DOBBINS Guam • GRANAT BROS. San Francisco Bay Area/Sacramento/Honolulu/Aiea • HAUSMANN'S New Orleans • HENRYS Syracuse/Binghamton/Watertown • HERSHBERG'S Rochester • HERTZBERG'S San Antonio • HESS & CULBERTSON St. Louis/Springfield • JACOBS Minneapolis/Jacksonville, Fla./Orlando/West Palm Beach/Merritt Island • JOBE-ROSE Birmingham • KOERBERS Ft. Wayne LAMBERT BROTHERS New Your City/Smithtown, L.I./Massapequa, L.I. • LEVITT'S Wichita • MINDLIN Albuquerque • MORGAN'S Lansing • RIDER'S Baton Rouge/Lafayette/Shreveport • ROGER'S Columbus • AARON ROSE Beaumont/Lake Charles • ROSENFIELD'S Oklahoma City/Shawnee • SLAVICK'S Greater Los Angeles/San Diego/Las Vegas/Phoenix • SPECTOR'S New Haven • STOWELL'S Boston/Springfield/Natick/Waterbury/Warwick/Portland, Me. WAGNER'S Amarillo • WISS Newark/Paramus/Short Hills/Montclair/Wayne/Woodbridge/Nanuet, N.Y./Staten Island • WOLF'S Topeka • ZELL BROS. Portland, Ore.

Capricci

The Enchanting Portraits of MARIA RICH

Only Wella gives you See what wonderful things



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these nine herbs. they'll do for your hair.



For centuries, herbs have been used to clean and beautify hair, to soothe the scalp, and add a fresh natural fragrance. Now Wella has blended the actual extracts of nine of these delicate herbs into new Wella Care Herbal Shampoo and Wella Care Herbal Conditioner.

Wella Care Herbal Shampoo leaves your hair lively and sweet, naturally clean.

There is no better way to wash your hair than with Wella Care Herbal Shampoo, liquid or cream concentrate. The feeling it gives your hair is fresh, young, like a meadow rinsed with sweet summer rain.

Wella Care Herbal Conditioner strengthens, smooths, and shines your hair naturally.

Wella Care Herbal Conditioner eliminates tangles, and leaves your hair feeling bouncy, silky, manageable. Makes damaged hair feel healthy again. Contains organic compounds which help restore hair's natural balance. Strengthens, conditions, and shines, leaving its glorious herbal freshness in your hair.



WELLA

Love your hair™ with Wella.

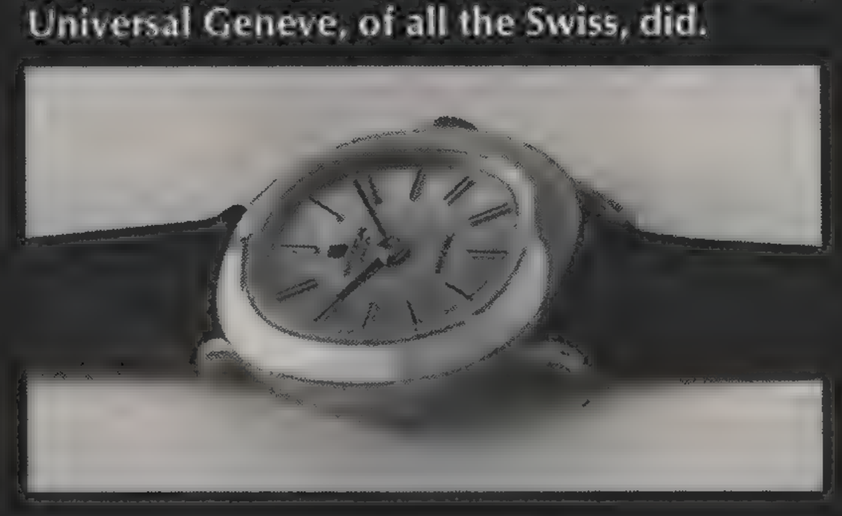
UNISONIC®
The world's first Swiss tuning fork watch.



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Vibrations in time for the woman who makes "waves."

Elegance, at last, in a totally trouble-free watch. Computer accuracy to within one minute a month, thanks to its tiny tuning fork which vibrates 480 times a second. No winding ever. Battery operated. So advanced compared to other watches, only the Swiss in all the world could have made it. And only Universal Geneve, of all the Swiss, did.





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FIDJI,
THE BARE
ESSENTIAL.

ALL IT NEEDS
IS YOU.

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Created in France by Guy Laroche

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On your honor, you will promise to do your best by diamonds.
To wear them faithfully, every day, in some small and imaginative way.

A diamond is for now.

Your jeweler can show you many exciting diamond pieces starting as low as $100

De Beers Consolidated Mines, Ltd

Diamonds...
The New Sparkle
in Fashion

Jewelry designed by
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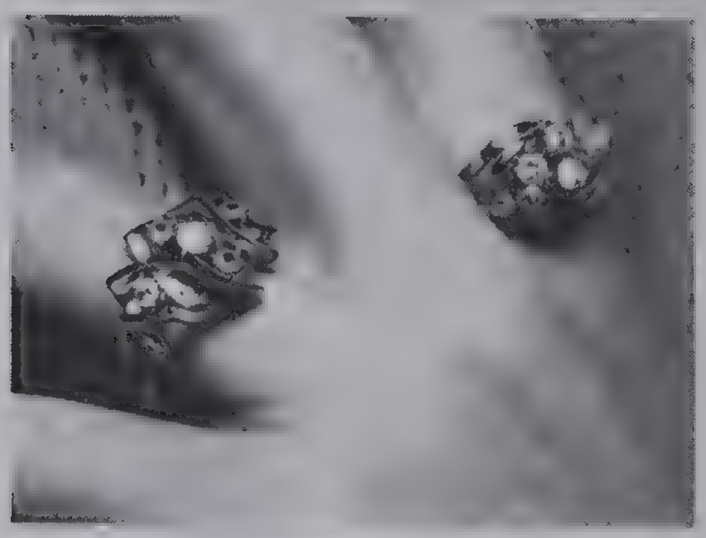


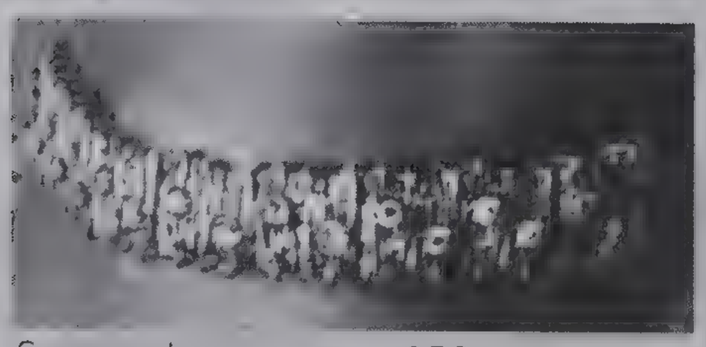


Bill Blass

Jewelry by Finlay Departments,
exclusively at fine department
and speciality stores.







See store listing on page 250

Jane Justin for Don Sophisticates, Inc.,

Diamonds...
The New Sparkle
in Fashion

Jewelry designed by
J. Ortman for fine stores.





Don Sports and Knits by Don. At fine stores.





Jewelry from the collections of The Bon Marché, Seattle, Jordan Marsh, Boston

Diamonds... The New Sparkle in Fashion

Joseph Gargiulo for Mort Schrader

Helena Rubinstein creates Long Lash.

© 1973 HELENA RUBINSTEIN, INC.



Available with wand or brush applicator.

Now... mascara that conditions as it waterproofs.

Long Lash is more than just a mascara. It's a whole beauty treatment for your delicate, hard-working lashes.

Now you can darken them, lengthen them, thicken them, waterproof them, with no fear of drying them out.

For it has an oil base that softens. Proteins that condition. And emollients that make lashes a snare of silk.

Dermatologist tested and approved.

Helena Rubinstein



NEST EGG: Nesting ashtrays of alternating chrome and brass. The 11"egg holds 8 ashtrays. $120. The 7"egg holds 6 ashtrays. $75.

Our gift collection also includes handbags, luggage, cashmere, wool and fur trimmed sweaters, slacks, leather and suede apparel, matched shirt and skirt sets, umbrellas, chess sets, backgammon tables, lighters, keyrings, jewelry. All exclusively ours. **And seen only at:**

BOTTEGA VENETA

655 Madison Avenue (at 60th St.)
New York, New York 10021

...and after November 15, at our second shop for gifts and home accessories, 211 East 60th Street, New York.

SPECIAL CHRISTMAS GIFTS Continued from page 52

William Adams costs only $75 here. The knives are pistol handled, forks and spoons are in a simple Queen Anne shape that works beautifully through modern or traditional tables. Great to have on hand as a supplementary service for big buffets.

RPA Products, Inc., 44 Brattle Street, Cambridge, Mass. 02138
"Eat January" is a calendar produced by a group of environmentalists, and most of the pages are designed to be reused. January is edible, naturally . . . November becomes gift wrapping . . . December turns into a Christmas card. It's attractive and informative and costs $5.

SPECIAL GROWING THINGS

Lord & Burnham, Irvington, N.Y. 10533
What could be nicer, on a frosty winter morning, than to wake up and face the world through a window abloom with tropical flowers? Lord & Burnham window greenhouses come in 12 sizes, priced from $135.

Henry Leuthardt, Montauk Highway, Box 666, East Moriches, N.Y. 11940
Go traditional . . . give an old-fashioned pear tree, sans partridge. Even nicer, make it a dwarf espaliered pear tree. They're priced from $6 for a single vertical up to $40 for a triple U-branched tree, plus shipping; full directions on how to plant, care for.

Aunt Dotty's Arbor, 1103 Third Avenue, New York, N.Y. 10021
Storefront grotto with a ransom of orchids inside. Everything from the beautiful and foolproof *Paphiopedilum Maudiae* with a sap-green-and-white bloom that lasts for months, to temperamental *Odontoglossum* orchids for the cognoscenti. Dorothy Zaffiris, the proprietor, is full of amiability and good advice. Prices start around $15.

Amazonas, 415 Second Avenue, New York, N.Y. 10010
The Greening of Second Avenue continues to spread with the addition of another new plant store. Here, the staff is young, pleasant, and very helpful; the plants are growing their healthy little cellulose hearts out; and the prices are reasonable (a 9-foot, three-cane *dracaena massangeana* is $75 . . . a 6-foot schefflera is $60).

SPECIAL READING

Victorian Shopping (St. Martin's, $15)
It's Harrod's 1895 catalog and it's sheer bliss. A welter of fern stands, furniture, and fittings for the good life. Consider the "Hercules Horse-Action Saddle (stimulates the liver, reduces obesity)," approved and adopted by the Royal Family.

The Inspector by Saul Steinberg (Viking, $10)
The wily Mr. Steinberg gives his seal of approval (or otherwise) in a marvelous book of cartoons.

Bricks and Brownstones: The New York Row House 1783-1912 by Charles Lockwood (McGraw-Hill, $17.95)
All about the exciting rediscovery and restoration of these unique landmarks. Excellent black and white photos of the houses, their doors, details, and interiors.

The Great American Baseball Card Flipping, Trading, and Bubble Gum Book by Brendan Boyd and Fred Harris (Little, Brown & Co., $7.95)
An absolute hoot with lots and lots of illustrations (bubble gum trading cards of Stan Musial, Ted Williams and every other player you remember) and nice, wry portraits of the Boys of Summer, along with a behind-the-scenes look at the Topps Chewing Gum Factory.

On the Town in New York Since 1776 by Michael and Ariane Batterberry (Scribner's, $8.95)
An amusing, arch time-trip from the coffee houses of Washington's day to the Elaine's and La Goulue of ours. Illustrations all the way.

Antigua Black. Photographs by Margo Davis, text by Gregson Davis (Scrimshaw Press, $27.50) (Continued on page 86)

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Skin Life®... works with your natural skin cycle. Smooths away the years. Makes your skin feel renewed and revitalized.

Your skin has a life cycle all its own. The surface cells wear away while new, fresh cells work their way up from below. So your face should always have a glowing surface. But sometimes Nature's plan needs a little help. And that's what we have for you—with our Skin Life Beauty Treatment.

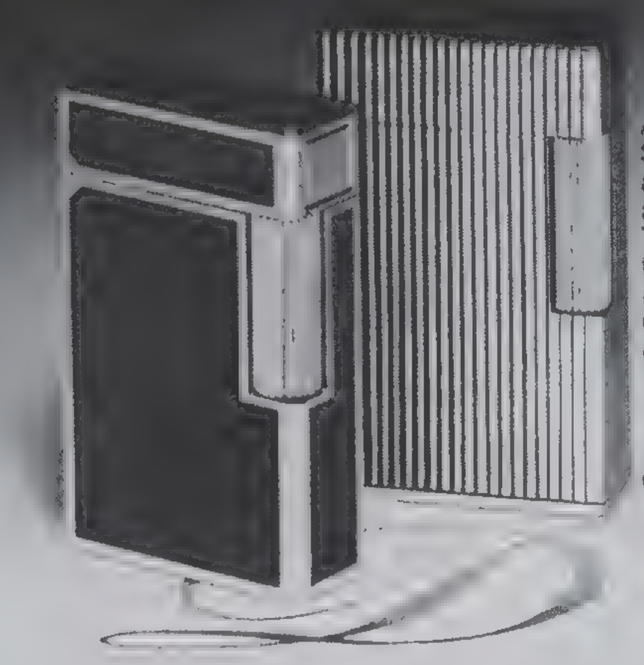
Skin Life contains GAM, our exclusive protein substance imported from France, which is comparable to the natural protein of the skin. It's this natural protein that helps keep skin toned, maintains moisture, prevents wrinkles. So that just a little Skin Life used every day will help keep your skin looking fresher, brighter, younger. And that's a promise.



Helena Rubinstein

dermatologist tested and approved

The S.T. Dupont Lighter. $1500 and down.*

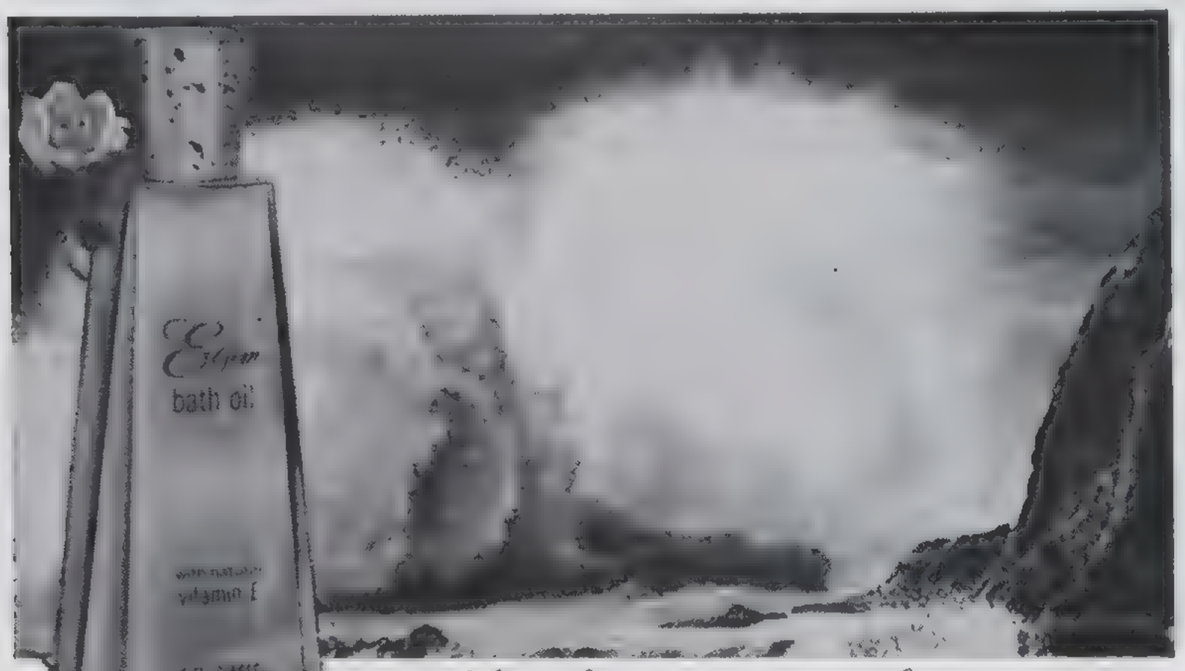


All the lighters in the S. T. Dupont collection are superbly designed and beautifully crafted. They vary from $1500 to $65, because you may choose solid gold, Chinese lacquer, gold or silver finish.

*Price varies with the market price of gold.

S.T. Dupont

ORFÈVRES A PARIS



the fragrance of roses . . . the freshness of the sea!

Carlson's NATURAL VITAMIN E BATH OIL

In strikingly handsome Gold Top bottle.

We invite you to *try it at our risk*

Some say our E-Gem Bath Oil is wonderful for moisturizing dry skin . . . that they can literally "feel" the natural ingredients of E-Gem Bath Oil help restore moisture to skin "dried out" by unnatural indoor heating where we spend so much of our lives. Still others insist that our natural E-Gem Bath Oil penetrates and pampers their skin, leaving them feeling soft, relaxed and refreshed.

We guarantee you will find Natural E-Gem Bath Oil as fragrant as newly-cut roses, fresh as the touch of cool sea spray to tired skin . . . and the purest product possible to make. We know you will absolutely be delighted with E-Gem Bath Oil or you may return it for cheerful refund without any "condition." You have to have something pretty wonderful to make a claim like *that!*

J. R. Carlson Laboratories, Inc., Dept. C-58
5500 North Kedzie, Chicago, Illinois 60625

I enclose $_____ ($8 for large 6 oz. bottle of Carlson's E-Gem Bath Oil with Natural Vitamin E; 2 for $15; shipped postpaid). Safe delivery and satisfaction guaranteed or money refunded.

Name_____ Address_____ City_____ State_____ Zip_____

SPECIAL CHRISTMAS GIFTS Continued from page 84

Not the Antigua of the tourist brochures, but the ever-present and largely unnoticed faces and houses of the descendants of the slaves who made the island a rich sugar empire. Handsome photographs, a graceful text, and a beautiful production job.

Me-Books, 11633 Victory Blvd., No. Hollywood, Calif. 91609
Sure-fire because (thanks to computerized, individualized printing) the subject of the story is the child you give it to. His name, the names of his pets, siblings, and friends are woven into the story. You supply pertinent data, and 4 weeks later, the pertinent book comes. Hard cover, color illustrations, $4.49 plus 50 cents handling.

Frederick Remington by Peter H. Hassrick (Harry N. Abrams, $28.50)
Great big reproductions in color of Remington's paintings and sculpture of the Old West.

Vanishing Herds by Harshad Patel (Stein & Day, $15)
Beautiful black-and-white photographs of wild-animal life in Africa. The book is a record of a 10-year, 100,000-mile photographic safari.

SPECIAL FOR TRAVEL

Abercrombie & Fitch, Madison Avenue at 45th Street, New York, N.Y. 10017
Magnetic backgammon, in its own compact travel case, lets you play on your way to anywhere. . . . $16.

Hammacher Schlemmer, 147 East 57th Street, New York, N.Y. 10022
Highly portable electric clothes steamer does away with wrinkles anywhere in the world. Complete with plug-in converter/adapter, it's $19.95.

SPECIAL STOCKINGS

The Elder Craftsmen Shop, 850 Lexington Avenue, New York, N.Y. 10021
Two-foot-long hand-knit stockings in good, old-fashioned red-and-green, with Santa and that sort of thing. From $10 to $22. If you order before November 15, a name can be knitted in.

SPECIAL FOR SPORTS

Nautical Manufacturing Company, Box 88, Spokane, Wash. 99210
Junkit makes a scaled-down copy of the Chinese junks that ply the Yangtze. The 9½-foot-long boat is sold as a kit: fiber-glass hull, mahogany trim, sail, battens, fittings, and spars. $348, FOB Spokane.

Miller Harness Company, Inc., 123 East 24th Street, New York, N.Y. 10013
Everything you need for riding but the horse . . . such as a handsome, all-wool Navajo saddle blanket (30″x60″) that'll make a striking rug, lap robe, or wall hanging, for just $19.95.

Abercrombie & Fitch, Madison Avenue at 45th Street, New York, N.Y. 10017
If you give Ball-Boy to any tennis player, it'll serve him right. This ingenious machine can be set to deliver over the net a steady stream of perfect balls for all shots you want to practice—backhand, forehand, volley, drop shot, hard ball, soft ball, and so forth. Price is $525.

SPECIAL ART PRESENTS

Associated American Artists, 664 Fifth Avenue, N.Y.C. 10022
(Continued on page 102)

"If anyone had told me a few years ago that I would be an Interior Decorator, I would have said *you're crazy!*"

Mrs. Faye C. Haynie
Madisonville, Kentucky



"Less than a month after I mailed my final lesson I was hired by a decorator firm. What makes my career so special is that I choose my own hours . . . and I feel like Onassis when I compare my earnings with what I used to earn," writes LaSalle graduate, Mrs. Faye C. Haynie, "If anyone had told me a few years ago that I would be an Interior Decorator, I would have said *"you're crazy!"*

If you have a natural love for attractive homes, why don't *you* become an interior decorator? Here's how one woman made her dream of a wonderful career come true.

It seems only yesterday that Mrs. Faye Haynie of Madisonville, Kentucky was working in a job she didn't like . . . as a million other women do.

Today, she enjoys a good income in an exciting career of her own . . . having the time of her life as an interior decorator.

How did Mrs. Haynie accomplish this miracle?

One day she answered an advertisement of LaSalle Extension University, a correspondence insitution, describing the attractions of a career in interior decorating.

When she realized how much fun it could be to learn decorating in her spare time at home, she decided to enroll. That was the beginning of a whole new life for her, and one of the reasons for her happiness today.

LaSalle training has helped many other women become successful decorators. LaSalle could help you do it, too. Why don't *you* send for the booklet offered below?

An ideal career for women

There are few other fields to match the pleasures and rewards that a woman — whether married or single — can enjoy as an interior decorator. Consider for a moment:

You'll be able to put your natural talents and creative urge to use in designing beautiful and exciting rooms for clients.

Your hours will be spent shopping for the unusual. In glamorous showrooms, antique shops and galleries. Selecting whatever is lovely and unique . . . in fabrics, furniture, and accessories. Applying your "decorator's touch" to beautify a home, a suite of offices, a hotel or apartment house lobby. Whatever your assignment, *you'll be well paid for it.*

You'll enjoy the freedom of not being tied down to a set routine. Or 9 to 5 office grind. You can often choose to work full or part time.

Best of all, in addition to the money and satisfaction in accomplishment, you'll delight in meeting new and interesting people. Clients often become friends.

For a beginning, you may prefer a position in a decorating studio, home furnishing gallery, or smart department store. With experience, you'll have every opportunity to build an independent business of your own.

How you train at home

The LaSalle Course in Interior Decorating has been prepared to give you practical, complete and up-to-date preparation for this exciting modern career. Lessons come to you by mail; they are as fascinating as the work itself. Much of the study material included is unique in a course of this kind. You get fine quality sketching equipment, coloring materials, stencils that make it easy for you to draw room plans, and much more.

Step by step, you are shown how to develop your creative ability. You are taught the principles of color and design and the historic background of today's decoration. You are trained in the selection and use of furniture, fabrics, accessories, lighting. You learn how to achieve beautiful settings to delight your clients and build your reputation.

Even before you have finished the course, you may want to apply your new knowledge to glorifying your own home.

At each step, you are given practical assignments which are then carefully reviewed by your instructors and returned to you. You are coached with care for your work as a decorator.

The LaSalle Course in Interior Decorating is backed by more than sixty years of leadership in the field of home education. More than 2,000,000 people have enrolled for home-study courses with LaSalle.

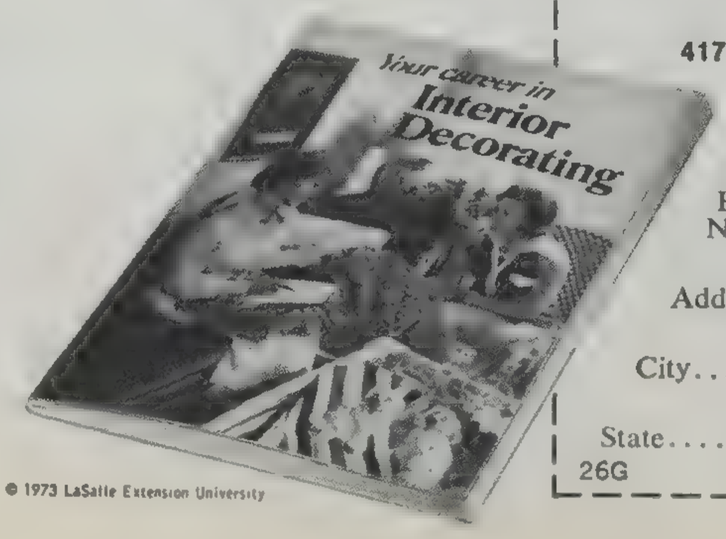
Mail attached card for free booklet

If you are seriously interested in the opportunities offered by a career in Interior Decorating — if you are prepared to devote a few hours of your spare time each week to conscientious study in order to achieve your goals — send for the free booklet offered by LaSalle. There is no obligation. LaSalle, 417 South Dearborn Street, Chicago, Illinois 60605.

If you're serious about a career in Decorating...send for free booklet.

LaSalle Extension University
A Correspondence Institution

Founded in 1908 • A world leader in home study • Certificate of Approval from the Superintendent of Public Instruction of the State of Illinois • More than 2,000,000 students have enrolled in LaSalle courses



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IF CARD HAS BEEN REMOVED, MAIL THIS COUPON

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417 S. Dearborn Street, Dept. 95-008, Chicago, Illinois 60605

Please rush me your free illustrated booklet "Your Career in Interior Decorating," describing the LaSalle home study course.

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Address.....Apt. No.....

City.....

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26G

PUERTO VALLARTA IS FIVE TIMES MORE BEACH.
Which is good news to anyone weary of monuments and ready to relax. On the sand. In a boat. On a barstool. In the pool. Or among the beautiful people. Hughes Airwest takes you there aboard a beautiful Sundance Jet. And by the second night, you'll be in Gringo Gulch for a party you simply must not miss.

MEXICO



Elisabeth Stewart's strapless $30, cover-up $29. Active Sportswear

LA PAZ IS SOMETHING ELSE, ALTOGETHER.
Not a city, not a spa, but an almost undiscovered Mexico near the tip of Baja.
How do you get there? Aboard the shimmering yellow Sundance Fleet of Hughes Airwest.
What's to do. Catch the biggest marlin ever off Cabo San Lucas. Verdad! And between
fishing and sunning, save some time for smiling smugly to yourself
that you found La Paz, before it became just another resort.

FOR FURTHER INFORMATION, CONTACT THE MEXICAN NATIONAL
TOURIST COUNCIL, 9455 WILSHIRE BLVD., BEVERLY HILLS, CALIFORNIA.

VIA ROBINSON'S & HUGHES AIRWEST



GUADALAJARA IS NOT JUST ANOTHER CITY.
It's a cosmopolitan capital, as you'll see the moment your Hughes Airwest jet touches down.
Guadalajara is for: night lights, and concerts at the Degallado Theatre, dining on steak picado. After margaritas—of course. (Two's the limit, Guadalajara is 5200 feet altitude.)

FOR FURTHER INFORMATION, CONTACT THE MEXICAN NATIONAL TOURIST COUNCIL, 9455 WILSHIRE BLVD., BEVERLY HILLS, CALIFORNIA.

ROBINSON'S & HUGHES AIRWEST



MAZATLAN IS FOR TRYING NEW THINGS.
Like a tangy coco loco at the airport bar while Hughes Airwest handles your luggage. And you've got to try snorkeling. Landing your own sailfish (without the help of Pepe). Or, if your insurance is paid up and your courage the same, try a parachute kite ride over the gentle waves.

TO MEXICO







©Redken Laboratories, Inc. 1973

Introducing the permanent wave for women who don't want to look like other women. The New Redken Trichoperm™ System.



If you think all permanent waves look alike now's the time to think twice. Because now there's something all new, utterly different, infinitely better. The Redken Trichoperm System is a new experience for today's woman on the go with no time to bother resetting and rearranging, no time for yesterday's harsh perms and frizzy curls. Formulated for the natural-looking motion of today's hair fashions, it's the perm for women who hate perms and their me-too look.

A new system of permanent waving without ammonia, Trichoperm has protein and a low pH. What we have done with Trichoperm is to keep the hair close to its natural state. The secret of The Trichoperm System lies partly in what it has, partly in what it doesn't have. One thing it doesn't have is the harsh, damaging ammonia found in most perms. (You certainly don't want something strong enough to remove paint and floor wax applied to your hair and scalp!) Another harsh element missing from Trichoperm is alkali. Instead of operating in a drying alkaline base, Trichoperm works within what your hair stylist will tell you is a "low pH" close to the hair's natural pH. This is a slightly acidic state very compatible with the slightly acidic state of healthy hair and skin. And far below the destructive alkaline levels common to many conventional permanent waving solutions. The Trichoperm System also includes balanced amounts of protein for conditioning and body. The combination of a low pH, no ammonia and balanced amounts of protein results in a perm that comes out better, is much more natural looking.

Now many of the things you dislike about permanent waving are things of the past. With Trichoperm you'll notice much less of the objectionable perm odor. You'll also notice a difference in the way your hair looks. Your hair stylist can use Trichoperm to create just about any look from the traditional to the natural-looking motion of today's free-and-easy styles.

A unique blend of science and fashion makes Trichoperm the latest giant step forward in hair fashion. A true innovation, it overcomes many of the negatives of conventional alkaline waving and establishes a new set of superlative standards. If you want your hair style to last, but you don't want it to look like it was stamped out of a mold, ask your hair stylist about the new Redken Trichoperm System. Trichoperm is a professional service available only from your stylist. It's here today at your salon.

REDKEN
The Scientific Approach to Hairdressing

At beauty salons only.

Put some foreign fun and flavor into your cooking–and your life!

If you love to travel...and love to try the foods of the countries you visit...here's something else you're going to love...an adventure with foreign dishes and beverages that you can enjoy right in your own home.



It begins with *The Cooking of Italy* a big beautiful book that shows you unusual places... tells you fascinating things about the life styles and eating customs of the people...and shows you *(often with step-by-step pictures)* how to create these delicious foreign specialties easily, whenever you're in the mood for a change.



Tortellini (pasta rings stuffed with chicken and cheese) are easy to make with step-by-step pictures to guide you.



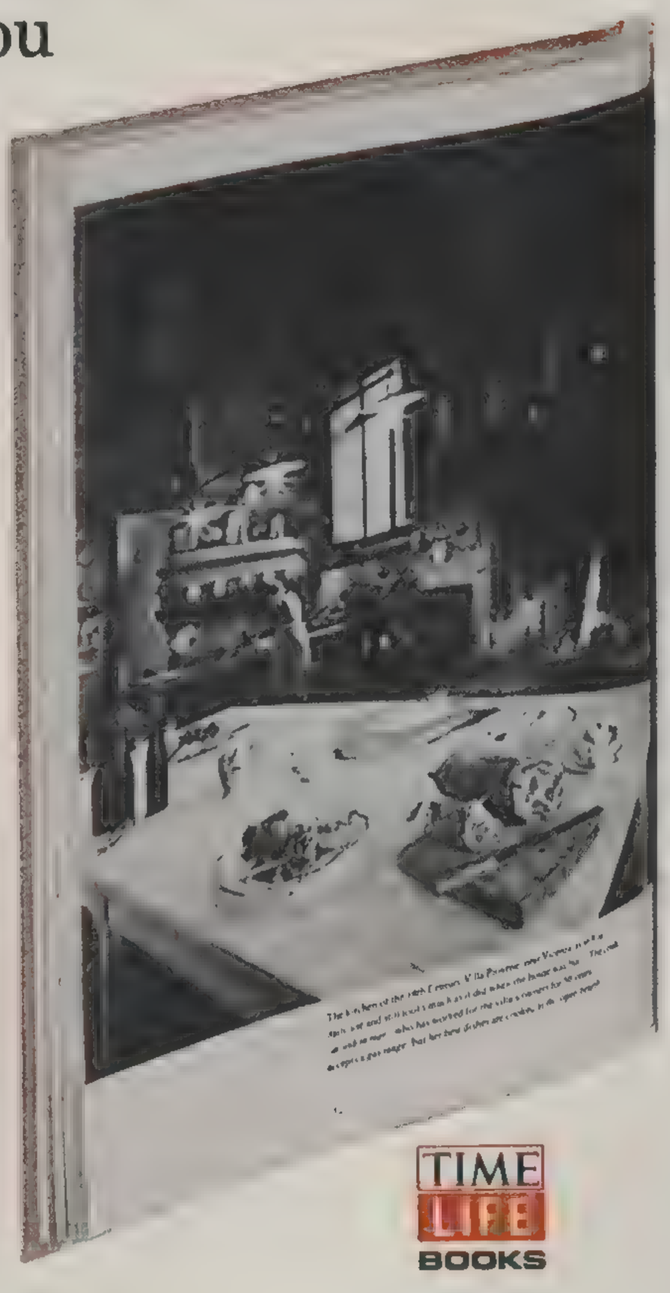
Once you cut the circles of pasta (*top picture*), wet the edges of a circle, lay filling on the top. Fold over.



Gently press wetted edges together with fingertips to make certain that filling will not emerge during cooking.



Now wrap the piece of dough around your finger and press ends together, forming a ring of the *tortellini.*



TIME LIFE BOOKS

The Cooking of Italy is one of an exciting series of looking-and-cooking books created by TIME-LIFE BOOKS and called *Foods of the World.*





To give you a taste of the series... and, hopefully, whet your appetite for more foreign adventures with food...

we'd like to send you

The Cooking of Italy

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SPECIAL CHRISTMAS GIFTS Continued from page 86

Prints by sung and unsung artists from the 15th century to ours. Prices, too, run the gamut, from $15 to $18,000.

Pace Editions, 32 East 57th Street, New York, N.Y. 10022
Nevelson, Trova, Samaras, Dubuffet, and Youngerman are among the artists represented by graphics and multiples. Some things as low as $10, many more at much more.

Multiples, Inc., 927 Madison Avenue, New York, N.Y. 10021
The brilliant and beautiful wall hangings and rugs are especially interesting. Also, silk screens and lithographs. Among the contemporary artists: Dine, Rauschenberg, Indiana, Frankenthaler, Oldenburg. Prices from under $50 to $5,000.

Rosa Esman, 24 East 80th Street, New York, N.Y. 10021
Rich source for graphics and multiples by *avant-garde* artists. See especially the sculpture by M. C. Escher.

E. Weyhe, Inc. 794 Lexington Avenue, New York, N.Y. 10021
The gallery (above the bookstore that specializes in art books) is a rich trove of prints of vast variety.

SPECIAL JEWELS

Bulgari/Danaos, Ltd., 2 East 61st Street, New York, N.Y. 10021
Fabulous new earrings in reverse patterns: on one ear, a white enamel hoop, leopard-spotted with diamonds; for the other, black enamel and diamonds, $4,000 . . . a black pearl in one ear, a white one in the other, both set with gold and diamonds, $18,000.

Cartier, Fifth Avenue at 52nd Street, New York, N.Y. 10022
New this month: silver and gold. The silver—modern young designs in sterling jewelry by Aldo Cipullo, in the Boutique and attractively priced. The gold—*objets* formed in compressed gold by the sculptor Cézar, and meant to wear or to look at.

David Webb, 7 East 57th Street, New York, N.Y. 10022
The master of the bold, beautiful jewel is currently intrigued by superbly carved stones: A deep-green jade carved mask pendant combined with diamonds, platinum, rubies, and amethysts in a big, dramatic collar; $16,350. Smaller, but similarly striking: earrings of fluted lapis lazuli set with diamonds; $3,800.

Harry Winston, Inc., 718 Fifth Avenue, New York, N.Y. 10019
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Van Cleef & Arpels, 744 Fifth Avenue, New York, N.Y. 10019
What looks like the next young status jewel is here: a twenty-inch rope of 3-mm. coral beads interspersed with gold ones, $75. Ring with stripes of lapis lazuli and gold, $200.

Tiffany & Co., Fifth Avenue at 57th Street, N.Y.C. 10022
Acknowledged masters in the art of recycling treasures. Why not have an heirloom diamond bracelet brought to new life by Tiffany's Donald Claflin, who will make from it a dazzling clip to wear in your hair?

SPECIAL FROM THE MUSEUMS

Museum shops, long known for cards, calendars, and trinkets, are getting even better. Many now sell well-made reproductions of rare pieces. The Metropolitan Museum of Art, for example, makes copies of old blown- and pressed-glass pieces that are so good the museum finds it necessary to mark each one with its monogram. Other museums with well-stocked shops are The Museum of Modern Art, The Museum of the City of New York, The Museum of the American Indian, all in New York; The Art Institute of Chicago; The National Gallery of Art in Washington; The Los Angeles County Museum. And be sure to check your own local museum. ▽

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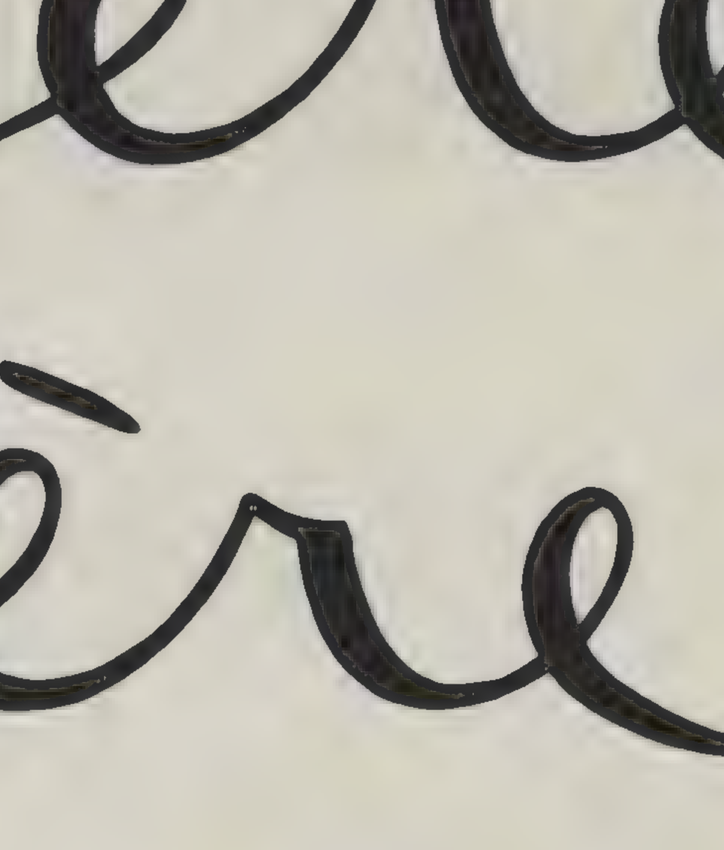
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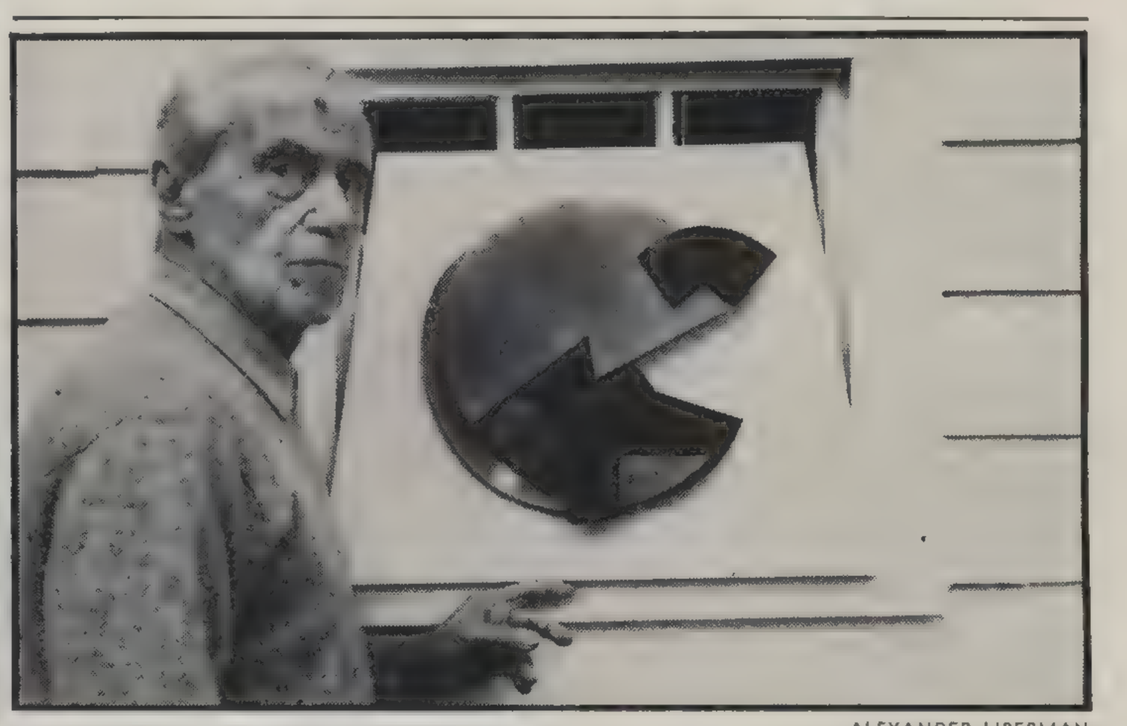
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VOGUE ART by Barbara Rose

Hans Richter: Any-Odds Optimist

Painter, sculptor, and filmmaker of unstoppable vigor and spirit



ALEXANDER LIBERMAN

A striking figure at eighty-five, Hans Richter with his relief "Head," of aluminum and copper on wood.

At eighty-five, Hans Richter is still tall, proud, dignified; he has not lost an ounce of the energy and vitality that made him a leader of the Dada movement and a sustaining spirit of the avant-garde. An anomaly among the notoriously anti-art Dadaists, Richter maintained his vigorously pro-art stand in the face of the greatest calamities of our time. Twice a refugee—once from Hitler, and once from Stalin, from whose terrorism he fled Moscow while making an anti-Nazi film in 1933—Richter arrived in New York in 1940 via Paris and Lisbon. In New York he met his old friends Fernand Léger, Man Ray, Max Ernst, and Marcel Duchamp. Making feature-length films like the avant-garde classics *Dreams That Money Can Buy* and *8x8* starring his artist friends, Richter became a hero to a generation of young American filmmakers.

Richter's success with movies, however, has obscured his equal talent and innovativeness as a painter and sculptor. Although I had long esteemed him as one of the true pioneers of experimental cinema, I was unaware that he continued to draw, paint, and make reliefs, until one day I saw a large white abstract wall piece in the home of my friends, the filmmaker Standish Lawder and his wife, Ursula. I admired the strong shapes and bold simplicity of the relief, which I took to be by a young artist. When Ursula Lawder informed me it was a recent work by her step-father, Hans Richter, I was doubly impressed and asked to visit Richter to see more.

Driving up to Richter's secluded Southbury, Connecticut, studio, I recognized the landscape as a set for *8x8*, the film about chess in which Jean Cocteau is inspiringly cast as the white Queen with Marcel Duchamp as the King. Inside the house were memorabilia connecting the fragments of Richter's life, which sometimes sounds like the adventures of a contemporary Candide. Immediately, I realized that what set Richter apart from his contemporaries, who were ready to burn the museums in their search for a new order, was his commitment to continuity. Although his first works during the Dada period were Expressionist "visionary portraits," as he calls them, and anti-war drawings, Richter, shortly after meeting Jean Arp in Zurich, began to concentrate on abstract art. He was inspired to work with the oppositions of light and dark, figure and ground, and movement and counter-movement by listening to the reversed and echoed melodic patterns of Bach's (Continued on page 112)

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Hans Richter

Continued from page 110

fugues. This interest in yin-yang pairs persists throughout Richter's career as an artist.

Undoubtedly, this link between early and recent Richter works will become more apparent during the double exhibition at the Denise René and Betty Parsons galleries opening November 13. Celebrating Richter's eighty-fifth birthday, the two shows span one of the longest careers in modern art. (Dada and early works will be seen at Denise René; recent paintings and reliefs at Betty Parsons.) Worthy of any museum, the two shows chronicle the unwavering commitment of an elder statesman of the avant-garde to values increasingly under attack: to a mediation between the extremes of order and chaos.

How was Richter able to maintain such a strong commitment to art, caught as he was in a vortex of destruction that took with it many of his friends? Perhaps because he saw in the act of art the means for transcending the social, political, and economic context within which the artist—perhaps in violation of his own idealistic consciousness—is forced to work. The most impressive thing about Richter is his sheer endurance, the continuity of his thought despite the fragmentation of his personal history, punctuated by the death and disappearance of friends, wives, and mistresses; the loss of his family fortune during the inflationary crisis in Berlin in the 'thirties; and the successive waves of pessimism that have inundated younger generations of artists.

An unlikely Dadaist, Richter is neither madman nor cynic. He has watched dictators come and go, but he has never lost his sense of humor. Today, as he sits down to make a new drawing, or to examine a few frames of his about-to-be-released film masterpiece, *Dadascope*, the old Dada mischief and irony may still cross his face. "You do have to throw everything out, but then you have to remember everything you learned," he said recently to Cleve Gray, editor of the monograph *Hans Richter by Hans Richter*. "Of course you have to risk, but risking alone doesn't lead you anywhere." Once the youthful Dada rebel, Hans Richter today is the philosophical sage, an inspiring example of survival without compromise through hard times. ▽

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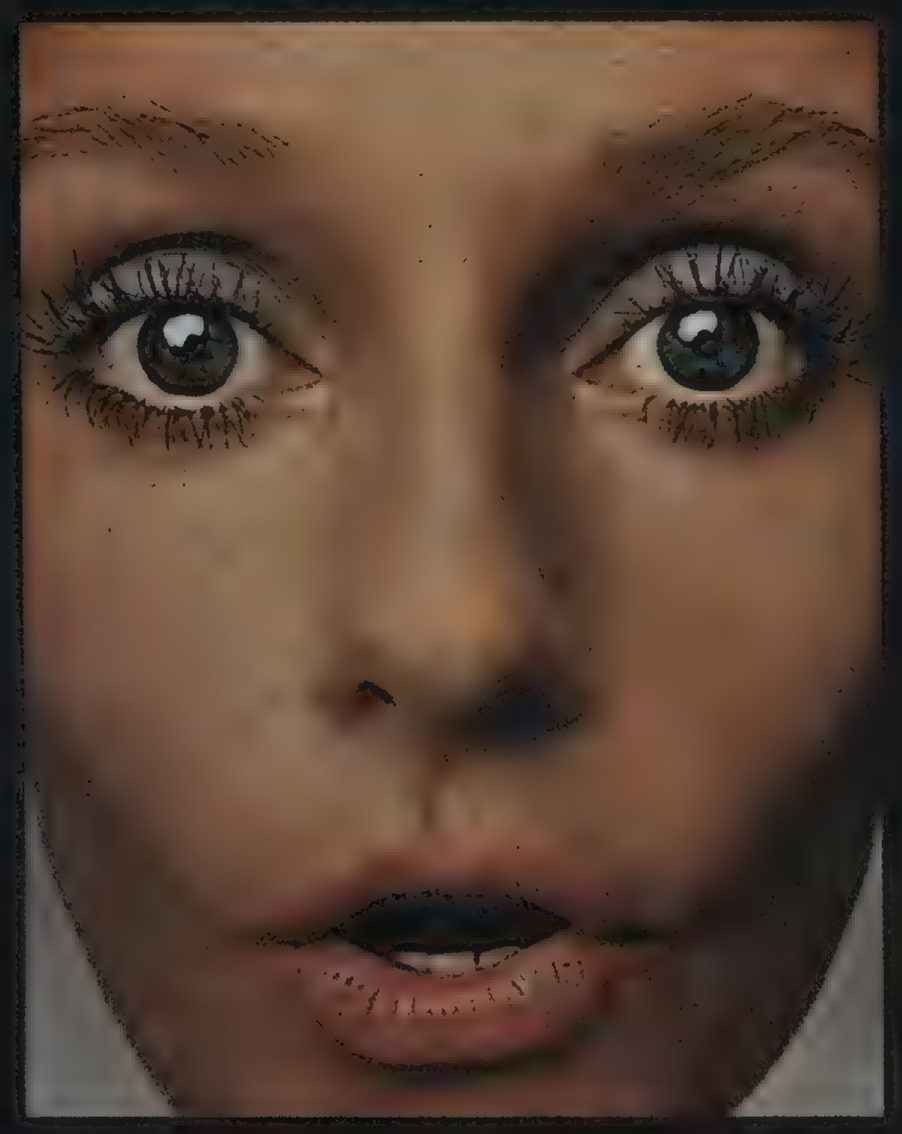
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Presents for her

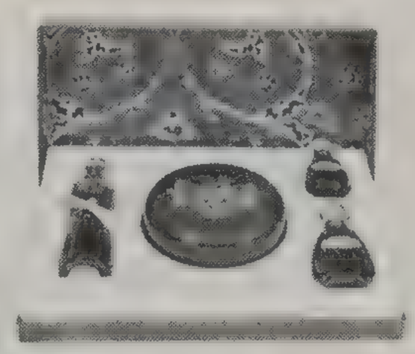
For Christmas, bright beauty ideas come in pretty packages; here, some of the best of the brightest—to give or to get:

To turn her bathroom into a place of luxury: (1) *left to right,* a blue glass apothecary jar filled with two dozen little soap shells scented to the last sliver with delicious **Fidji** by **Guy Laroche.** The

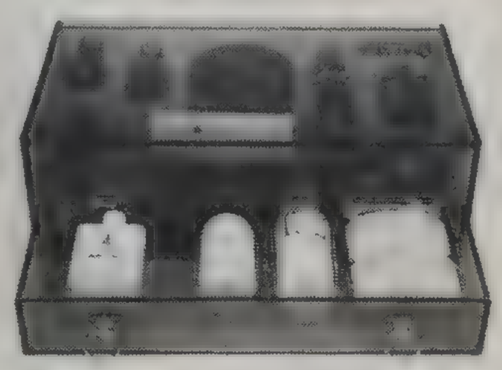


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apothecary jar with soap, $6.50. . . . From the Whole Earth Bath Store Collection of **Max Factor,** a Mason jar filled with **Sweetwater Bubble Bath.** There's a wooden scoop attached for dipping up the bright herbal-scented gel, $5. . . . The gleaming, round, silver box holds 8 ounces of **Herbessence Foaming Milk Bath** by **Helena Rubinstein** and comes with its own silver-plated spoon, $8.50. . . . Copying nature's perfect package, **Charles of the Ritz** has come up with a beautiful clear egg as the container for 8 ounces of **Ritual Bubbling Bath Beads** with the sybaritic Ritual fragrance, $7.50. . . . Enchanting new containers hold beauty presents: (2) *left to right,* a gleaming silver apple packed with **Charlie Concentrated Solid Perfume** by **Revlon.** . . . A four-inch tall gilded *étui,* covered with rich chasing, contains **Blue Grass "Ready-to-Wear" Perfume Spray** by **Elizabeth Arden.** It's refillable, too, $17.50. . . . The silver filigree Venetian scroll pendant necklace is a richly decorative cache for a vial of **Estée Lauder's Youth-Dew** perfume, $15. . . . The Jack in the Box is a golden compact for **Max Factor's Hypnotique Creme Perfume,** $7.50. . . . Not since the first flowering of the Art Deco style in the 1920's has there been such a passion for the cool, moonstone glow of etched and frosted crystal as there is this Christmas '73. (3) *Left to right,* **Worth's Je Reviens,** which keeps that promise Christmas after Christmas, in a fabulous Lalique crystal sphere,



4



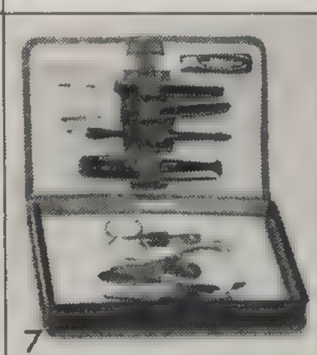
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12½ ounces, $25. . . . **Estée Lauder's** beloved **Youth-Dew** in a beautiful frosted bottle with flowering quince blossom stopper. One-quarter ounce, $12.50, 1 ounce, $28.50. . . . (4) More Youth-Dew lavishing: Boutique Spray, Cologne, Bath Oil, and Dusting Powder in a rich, Venetian tile-patterned Presentation case, $16.50. . . . (5) The present *ne plus ultra* for a Youth-Dew fan: The **Century Collection,** everything imaginable for a smooth, scented body; in a big blue Lucite chest, $100. . . . (6) A navy canvas tote bag packed with total hair-care treatment products is from **Pantene,** $18. . . . Caring beautifully for beautiful nails is **Revlon's Desk Set** (7), fitted with precision implements, $24. . . . On the premise that the body deserves no less than the face **Alexandra de Markoff** has introduced the **Allevia Bath and Body Collection** (8). Packaged in a peaches-and-cream way, it includes a cake of treatment soap, $6.00, a jar of emollient peach-

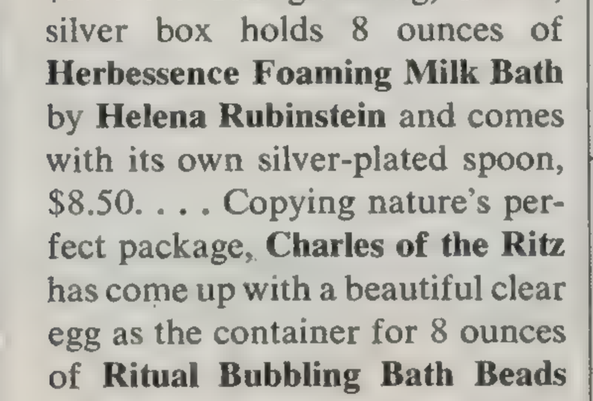


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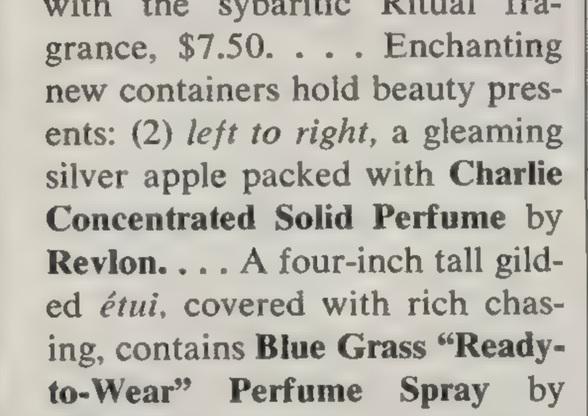
colored "beads" to transform a plain bath into a regenerative spa (Bath Foam with scoop), $7.50. . . . Scents in special packages: **White Shoulders, Most Precious,** and **Great Lady** are all memorable perfumes from **Evyan**—now each comes in a handsome 18-karat gold cylinder (refillable), $22.50. . . . **Calèche** by **Hermès** is positively addicting. Newest temptation: the handsome beige and gold Eau de Toilette Atomizer holds 2 ounces, $7.50. . . . The tiny, tortoise-patterned basket with golden handle holds **Intimate,** by **Revlon,** in a purse spray ($3.50) now. Later, cigarettes or a bunch of violets. . . . The Art Deco squared-off crystal bottle that holds **Bellodgia,** that spice carnation enchanter by Caron, looks "current" again, as always. One ounce, $35. ▽



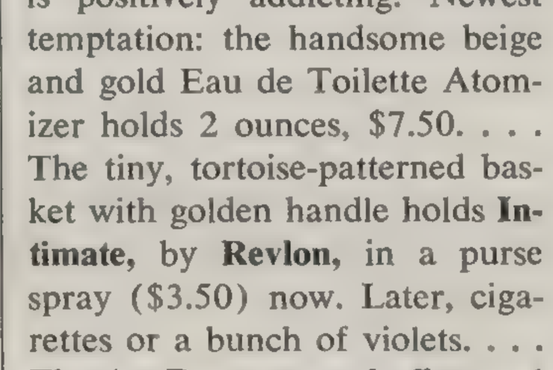
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NANCY MORAN

The one liquor that's so delicious *"neat"*.*. people love it on-the-rocks!

**right out of the bottle!*







Make this simple taste test and you'll know why so many people have been switching to Southern Comfort. It will also show you how to make better-tasting mixed drinks. First, fill two short glasses with *cracked* ice. Pour a jigger of Bourbon or Scotch into one. Sip it. Then do the same with Southern Comfort. Sip *it*, and you've found a completely different kind of basic liquor . . . one that actually tastes *good* with *nothing* added. It's *delicious* right out of the bottle! That's why so many experts use it, instead of ordinary whiskey, when mixing drinks. They know this "switch" improves most drinks tremendously. Get a bottle; try it in *your* favorite. Like Sours? Compare both recipes below. One sip will convince you!

Greatly improves the taste of mixed drinks, too.



ordinary SOUR

1 jigger (1½ oz.) Bourbon or rye
1 teaspoon sugar
½ jigger fresh lemon juice

Shake with cracked ice; strain into glass. Add orange slice on rim of glass and a cherry. Now learn the experts' secret; use recipe at right. See how a simple switch in basic liquor greatly improves this drink.

improved SOUR

1 jigger (1½ oz.) Southern Comfort
½ teaspoon sugar
⅓ jigger fresh lemon juice

Mix it like the ordinary recipe. Then sip it The delicious flavor of Southern Comfort makes a remarkably better-tasting drink.

Comfort* Sour, as served at the famed Top of the Mark, Hotel Mark Hopkins, San Francisco

**Southern Comfort®*

Southern Comfort®

WHAT IS SOUTHERN COMFORT? It's a special kind of basic liquor. Long ago in old New Orleans, a talented gentleman was disturbed by the taste of even the finest whiskeys of his day. So he combined rare and delicious ingredients to create this unusually smooth, superb liquor, known today as Southern Comfort. Its formula is still a family secret, its delicious taste still unmatched by any other liquor. Try a bottle; see how good it tastes straight, on-the-rocks, or in mixed drinks.

Also available in Canada, SOUTHERN COMFORT CORP., 100 PROOF LIQUEUR, ST. LOUIS, MO. 63132

Shame on you!
You've neglected your hands.
Now you need something extra-good, extra-fast:
Extra Care Hand Cream.
It's ultra-rich, lightly whipped, instantly absorbed.
So chock-full of moisturizers and smoothers, you'll feel the silky change in seconds, and enjoy protection for hours.
Need we say more?
Elizabeth Arden
Your hands deserve this better treatment.



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CHECKING OUT THE MEN

Presents for him

A man may be nice to have around the house, but on the Christmas presents list he can be a headache, so . . .

A roundup of presents for men that's passed male muster with some of the most attractive chaps we know. . . .

High on any man's list of welcome presents is something . . . anything . . . that makes shaving a less onerous chore. Hot contender for first place in that area is the **Gillette Hot Shave System (1).** It works like this: insert a standard aerosol shaving foam can into the square-shaped, sandalwood-colored plastic unit. Press the Heat Button. When the ready light flashes on, it's time for the kind of shave a man used to get before barbers started refusing to give the old-fashioned hot-towels-and-care routine. The shaving foam suggested for use, is, coincidentally, **Gillette Foamy Shave Cream (2)** which, along with a **Trac II Razor,** comes packed with the Hot Shave System. $24.

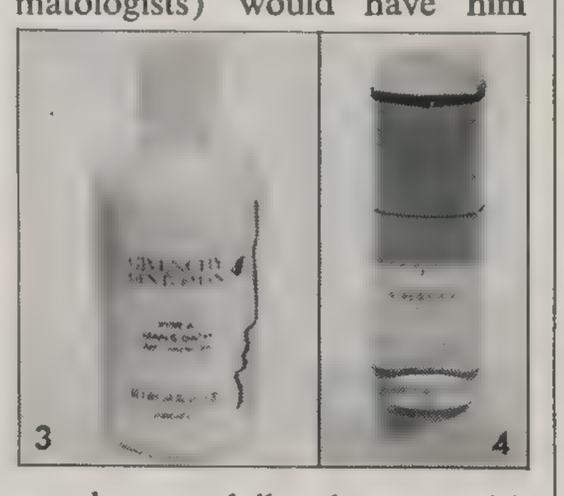
With or without hot foam and good razors, shaving is more difficult if the skin is not really up to snuff to begin with. The best present we can think of for a man with troubled skin (and there are degrees of trouble, from obvious adolescent acne to very dry, delicate conditions) would be a series of gift certificates for treatments at **Georgette Klinger Men's Salon.** In New York at



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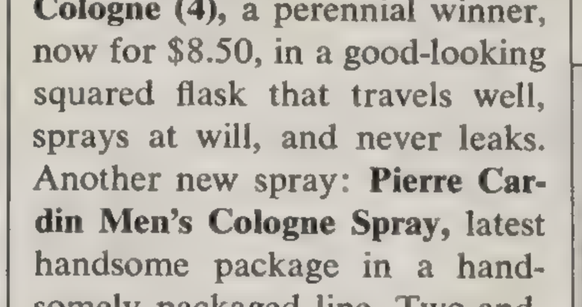
509 Madison Avenue. In Beverly Hills, 9100 Wilshire Blvd. Eighteen dollars buys him a one-hour analysis and treatment session.

For taking care of the almost seventeen square feet of skin below the face and neck, **Kanøn** has a plan. It begins with coaxing a man out of the steaming, sixty-second shower and into a warm tub-bath. Kanøn (and many dermatologists) would have him


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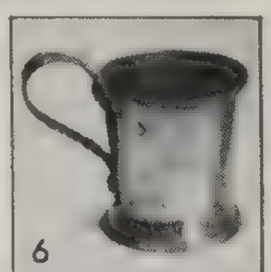
supplement daily showers with weekly baths that flush out skin pores. To make the prospect more appealing, you might offer to add a capful or two of **Kanøn Sauna Soak** while the water is running. In addition to the clean, rather evergreen scent, it offers the benefit of skin soothing but non-greasy emollients. $16 for 7 ounces. **Givenchy Gentleman for a Man's Bath (3)** is another great soak: a huge container (1½ lbs.) of crystals that fill the bathroom with the very top-executive aroma of *Givenchy Gentleman.* In a smart black. white, and silver gift box for $12. To make his nine-to-five life easier: **Chanel For Men—Spray Cologne (4),** a perennial winner, now for $8.50, in a good-looking squared flask that travels well, sprays at will, and never leaks. Another new spray: **Pierre Cardin Men's Cologne Spray,** latest handsome package in a handsomely packaged line. Two-and-one-half ounces for $9.

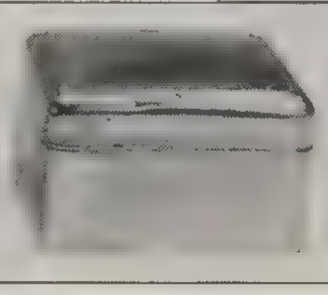
There is something attractively traditional, and masculine, about decanters at Christmas time. The one at the left of the photo **(5)** comes filled with 10 ounces of **Executive Braggi Cologne** for $15; for more immediate service of drinks, the service-for-two, at


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NANCY MORAN

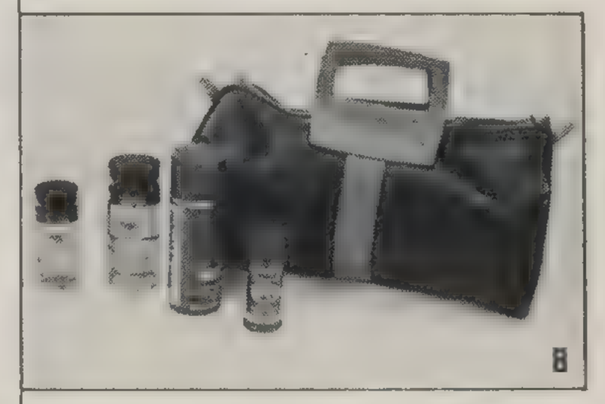
right. The *carafe* is etched with a ship in full sail. With two wine glasses, it is very moderately priced at $7.50 at Bellport House, Ltd., an attractive new shop at 164 So. Country Road in Bellport, Long Island (South Shore). An *antique copper mug* **(6)** at $5.50. A *Victorian brass box* **(7)** with a simple molded band of ornamentation on the top costs $18 and would make a good-looking stash box for any number of small things. Among the ones we can think of: at least fifty razor blades so that, for a few months anyway, he never finds that he's run out of them. Dick


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Ridge and Lafe Hill at Bellport House also offer a service to scout out presents, new and antique—furniture, too. Call (516) 286-1884 with your list.

No man—or woman for that matter—ever has enough traveling cases. If he's one of the many


8

partial to the aroma of **Arden for Men's** great **Sandalwood,** there's good news this Christmas. A navy-and-scarlet leather case **(8)** chock-full of good things in Sandalwood: after-shave, cologne, invisible face and body talc, and cream deodorant. All for just $28.50. . . . And, of course, most men would welcome membership in a good gym, lessons to brush up their tennis games, a really readable, really accurate bathroom scale, a private sauna, a quartz sunlamp—things to make them look even better to you. ▽


JOY
DE
JEAN PATOU
PARIS
THERE IS ONLY ONE JOY...THE COSTLIEST PERFUME IN THE WORLD


NORMAN MOSALLEM

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Interlude

It's only
a moment.
But it will ghost
in your mind
forever.
Tenderly.
Tenaciously.
Interlude
fragrance
was inspired by
such moments.
Interlude is
misty, too.
And tender.
And meant
to be shared.



Frances Denney

How To Be Healthy, Any Place or Time

Ways to find a doctor you can talk to . . . choose the food that fits . . . make sure your legs will last . . . and keep your stomach calm

The doctor speaks your language

What should you do if you need an English-speaking doctor while traveling through Zagreb? Or Tapachula-Chiapas? You now can solve that problem in advance. Before you begin a winter holiday, join IAMAT, the International Association for Medical Assistance to Travellers; IAMAT will tell you how to reach a physician, at any hour, in 400 cities, 116 countries. The doctor will speak English, will be a medically qualified physician, will see you in his office, clinic, or hospital. Or he will make a house call to your hotel or pension.

If you're an IAMAT member and going on safari in East Africa, stop in Nairobi, where for $2.50 you can pick up a membership in the Flying Doctors Society of Africa. In any emergency, they'll come to get you with their flying ambulance service. Medical treatment through IAMAT, in any corner of the earth, is at standardized, very moderate fees: $8 for an office call, $10 for a house call, $15 for a night or holiday call. (That flying ambulance may be something else again, but isn't it good just to know they're at hand?)

Here's what you get with IAMAT membership: A purse-size directory that gives names, addresses of member medical centers, names of the physicians in charge, their telephone numbers. You get a chart showing what vaccinations are required in countries throughout the world, how great the risk of malaria is in all countries. You'll carry an IAMAT form, filled in by your doctor, of your medical and clinical record, so that the foreign doctor who treats you will know your vital medical statistics. You carry an IAMAT membership card that identifies you and is your passport to the special IAMAT fees.

There's no official membership fee; but since IAMAT exists solely on contributions (tax deductible, yes), a donation will be welcomed. Write: IAMAT, Suite 5620, Empire State Building, 350 Fifth Avenue, New York, N.Y. 10001.

Birthday present of the forties?

Give yourself or someone you love an important fortieth birthday present, suggests New York's Dr. Spencer E. Sherman, who's a consultant for the Society for Visual Care: a prepaid date with the ophthalmologist for a complete eye examination. Glaucoma, a dangerous-when-untreated condition, begins to affect one in fifty people above the age of forty; detecting and treating it in time saves sight. Also, at about forty, most people normally develop presbyopia—trouble seeing small print and doing close work, which may get worse if uncorrected. If you've been taking your eyesight for granted, do start taking good care of the treasured gift of vision.

Keep legs beautiful

The National Institutes of Health have compiled some advice about warding off varicose veins or making them easier to live with if they've already developed. Varicose or swollen veins result when blood-vessel tissues get tired from the hard work of sending blood uphill to return it to the heart. NIH advises: relieve your legs from time to time from either steady standing or steady sitting. After standing, rest by propping legs high, to take the five-times-greater pressure off. If your work makes you a day-long sitter, then move—walk, run, bicycle, exercise, swim—to keep blood from pooling in the lower legs, stretching delicate vein walls, making vessels sag and swell. Don't wear tight girdles. A good rule: never wear a girdle on a plane or to any lengthy sit-down event. If you already have swollen veins, see your doctor and follow his advice. When the problem is mild, tired veins are greatly helped by support hose, special exercise, attention to health rules.

What to eat for what—and why

Sometimes you want to know in a hurry just what food is really greatest in riboflavin (answer: beef liver; two ounces will do you all day). Or where the most niacin is (elementary: breast of chicken). Most often, you crave word on how to have superb nutrition without a single excess calorie or any of those wrong fats. Where the facts are is a bright-yellow paperback, *Nutrition Scoreboard,* just out, by Dr. Michael Jacobson of the Center for Science in the Public Interest, at 1779 Church Street, N.W., Washington, D.C. 20036. The book can be ordered by mail from the Center; the price is $2.50. Dr. Jacobson gives scores, good and bad, for foods by portions, not metric units. Some of the champions: broccoli, cantaloupe, broiled codfish. One of a group of scrappy young scientists and lawyers working for consumer interests, himself lean as a javelin and energy-charged, Dr. Jacobson is a microbiologist, former Nader worker, once was with Dr. Jonas Salk's institute.

Dental exams: the new dimension

Don't be surprised if your dentist takes your blood pressure during your next tooth-check-and-clean session. A Hackensack, N.J., dentist, Dr. Charles L. Berman, says dentists across the nation can help save lives by testing all patients for unsuspected high blood pressure and by urging every patient who has this condition to see a physician. Because millions of people have serious hypertension and don't know it, health professionals are asked to include blood-pressure readings in every examination or treatment, in order to reach people who would not otherwise be checked. In a pilot study, Dr. Berman found about nine out of ten people will follow their dentist's recommendation to see a doctor. Most patients approve their dentist's checking blood pressure; it shows he cares. If enough dentists take part, says Dr. Berman, they can detect—and refer for medical help—a million cases of hidden hypertension each year.

When your stomach shouts

Stress and tension along with unwise eating and drinking can make your stomach react in a highly acid manner, and then it hurts. To help your stomach stay happy through the day, Dr. James Fitzgerald of Georgetown University School of Medicine in Washington, D.C. gives these commonsense pointers: (1) Don't oversleep and create a morning time crisis, then take only coffee, perhaps with a cigarette, unleashing a dread combination of acids to gnaw on the stomach. (2) When you drink coffee or cola, take some food, too; it serves as blotting paper, holds acid surge down. (3) At business lunches, go easy on the business. High-powered brain effort may keep your stomach from attending to its business of digestion. (4) Avoid controversy at meals; if you must squabble, don't eat. (5) If you have a "nervous" stomach, try smaller, more frequent meals. (6) The best snack and acid neutralizer for your stomach is skim milk. (7) Alcohol relaxes, but not on an empty stomach. A fine party-preparation idea: eat some cottage cheese before cocktails.



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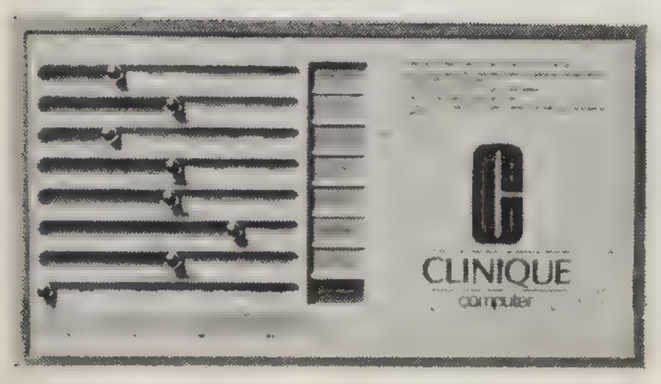
Meet a genius—Clinique's Dramatically Different Moisturizing Lotion.

No ordinary moisturizer this. Instead, a genius one. Because the scientific formula holds the **essence of a leading dermatologist's belief** about really effective skin lubrication.

Developed after years of clinical research and testing, Dramatically Different Moisturizing Lotion—**allergy tested and 100% fragrance free**—disappears into your skin quickly and completely, leaving no surface residue. So you can have it moisturizing with maximum efficiency—invisibly—all night long and all day, under makeup.

Dramatically Different Moisturizing Lotion is the final vital stage of the Clinique skin care system. It follows initial cleansing with Clinique Facial Soap and a sophisticated second-stage cleansing with Clinique Clarifying Lotion. A regime that takes just **3 minutes each morning, another 3 minutes at night.** A lot of women think that's the real beauty of Clinique.

Is it for you? Ask the Clinique Computer.



Clinique skin care begins with **the Computer.** Programmed by a group of leading dermatologists, it asks you 8 essential questions, analyzes your answers and determines your skin type. With this knowledge, the Computer dictates the correct Clinique products and procedures for you. Talk to it. And enjoy the simplest, fastest, surest skin care and makeup scientists can devise today.

Clinique is the future of beauty and it's already arrived.

CLINIQUE

Clinique Laboratories, Inc., 767 Fifth Avenue, New York, N.Y. 10022



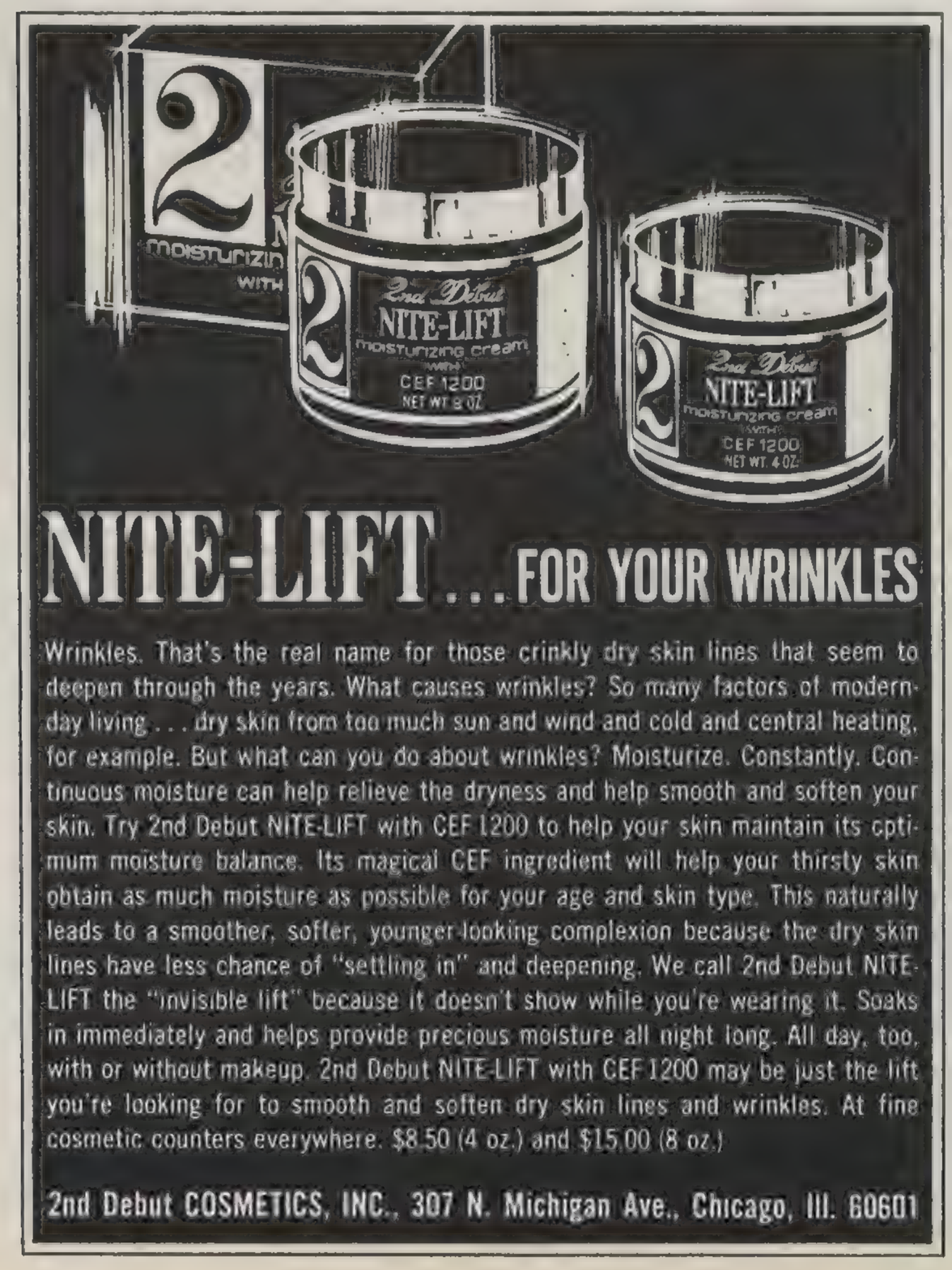
Unique Gifts in Luxurious Silverplate

A. Wash Tub, 5" dia..... $12.50
B. Basket, 5" long 15.00
C. The Walnut, 5½" long 16.50
D. Scuttle, 6½" long 12.00
E. Drum Jam Jar, 4" tall. 12.50
F. Ewer, 7" tall.....$13.50
G. Cart, 8½" long 12.50
H. The Peanut, 7" long ... 13.00
J. Ecology Can, 4½" tall 12.50
above prices approximate retail

F.B. Rogers Silver Company TAUNTON, MASS

AT FINE STORES EVERYWHERE

Subsidiary of National Silver Industries, Inc.



NITE-LIFT...FOR YOUR WRINKLES

Wrinkles. That's the real name for those crinkly dry skin lines that seem to deepen through the years. What causes wrinkles? So many factors of modern-day living... dry skin from too much sun and wind and cold and central heating, for example. But what can you do about wrinkles? Moisturize. Constantly. Continuous moisture can help relieve the dryness and help smooth and soften your skin. Try 2nd Debut NITE-LIFT with CEF 1200 to help your skin maintain its optimum moisture balance. Its magical CEF ingredient will help your thirsty skin obtain as much moisture as possible for your age and skin type. This naturally leads to a smoother, softer, younger-looking complexion because the dry skin lines have less chance of "settling in" and deepening. We call 2nd Debut NITE-LIFT the "invisible lift" because it doesn't show while you're wearing it. Soaks in immediately and helps provide precious moisture all night long. All day, too, with or without makeup. 2nd Debut NITE-LIFT with CEF 1200 may be just the lift you're looking for to smooth and soften dry skin lines and wrinkles. At fine cosmetic counters everywhere. $8.50 (4 oz.) and $15.00 (8 oz.)

2nd Debut COSMETICS, INC., 307 N. Michigan Ave., Chicago, Ill. 60601

VOGUE READY BEAUTY

Super Skin Care

Why it can cost a lot of money, and what you get out of it when it does

Crème B-21 is a French night cream; it comes in a pretty pink-and-gold jar, has a legion of devotees on both sides of the Atlantic, and costs $85.

What on earth could possibly make a night cream—or any beauty preparation—worth that kind of money? An answer—and perhaps the only answer—is that it does something for your skin that few other products do. B-21 has special ingredients that nothing else has—not necessarily "secret" ingredients, simply things far too costly to include in most treatment products.

The entire B-21 skin-treatment collection from Orlane—all high-priced products, all phenomenally hard working—was based upon treatments devised by Orlane's master chemist, Mr. Egmont Desperrois—treatments that he used during the Second World War to speed the healing of battle wounds.

Skin-y ingredients

The no-secret ingredients in the B-21 formula are amino acids, the chemical complexes that are so essential to human life—and to the growth and maintenance of all body tissue—and are responsible in the end for the state of your skin.

Putting this knowledge into a jar was the beauty coup pulled off by Orlane's laboratories in Paris. There, by adding a catalyst ingredient, they say they were able to trigger off the action of the amino acids, so spurring on the natural cell-renewal process in skin tissue. The result: a fresher, younger, newer-looking appearance for skin from super-moisturizing products, each designed to do for your skin what diet and exercise do for your body: keep it smooth, firm, taut, and toned to perfection.

The night Crème B-21—at $85, the most expensive in the B-21 group—is so high-powered that you use it only two weeks out of every two months—14 nights out of a possible 61. This means one small jar is a very big buy—nearly a year's supply of the precious stuff. To keep the good work going on, there are three other B-21 products, all based on the same apparent amino acid action.

Pollution protection...

B-21 Emulsion is a day-care treatment that works two ways: one part of the formula soaks moisture into skin, revitalizing from within; the other sits on skin's surface to fend off damage from weather and pollution. Smoothed on first thing in the morning, this rich milky lotion pampers and protects skin all through the day.

B-21 Colloidale Lotion is honey-colored and laced with proteins that are suspended in a "colloidale"—or nearly invisible—state, like liquid droplets in a fog. It works as a base during the day under B-21 Emulsion—but can also be worn at night under the night Crème B-21—priming skin, preparing it to receive the maximum benefit from either the day lotion or the night cream, prolonging the effects of both.

On-the-spot toning

The fourth product in the family is a highly selective skin treatment, B-21 Crème Fluide for Body and Buste, that works on every woman's weak points: abdomen, inside thighs, breasts, upper arms—all the places where muscle tissue tends to sag first, where exercise tends to work last, and where moisturizer is rarely remembered. M.O. is: Rub in the pale-pink lotion on trouble spots once, even twice a day for a new look of firmness, a new feeling of elasticity in skin (with not a fleck of dryness in sight) . . . the sort of super toning treatment every body needs.

Tips from the skin-whizzes at Orlane: For added effect, try using B-21 Crème Fluide right after bathing . . . and after pregnancy, when it is said to be especially helpful in removing stretch marks, getting tummy back into flat, firm shape. ▽

...and suddenly nothing is the same*



*From "She Touched Me" used by permission



Can I Really Look Younger at My Age?

The happy answer is yes, even if you've reached the age when you won't admit the date on your birth certificate. Each day your mirror can reveal unmistakable signs of looking older. Yet you may still achieve your own most radiantly youthful potential.

Women in all parts of the world, living in a variety of different climates, have faced the problem of looking old sooner than need be. A fortunate group discovered



the secret of the remarkable benefits of a unique beauty fluid. Now share their secret.

Join those younger-looking women who have experienced the beneficial results of faithful use of this unusual formulation. It is known in the United States as Oil of Olay beauty lotion, and is available at drugstores. Beauty researchers developed the blend to soothe away dryness, the very dryness that accents the little lines and wrinkles that make you look older.

Your skin virtually drinks in the precious fluid, with a profusion of natural moisture, along with tropical oils and other skin-cherishing emollients. Oil of Olay rapidly penetrates the important surface layer of the skin, working with nature to maintain the delicate oil-moisture balance needed for your youthful look. Your complexion soon begins to feel softer and more supple. The lovely liquid is compatible with the skin and sets up a barrier that helps retain your skin's own natural moisture, a beauty benefit as the years go by.

Devoted users apply Oil of Olay at least twice each day. In the morning, as a protective, non-greasy makeup base, to let your cosmetics remain fresh for hours. At night, so the beauty blend can work its wonders through refreshing hours of sleep.

Yes, you can really look your youngest. Let Oil of Olay help you lie about your age, beautifully.

Beauty Hints

You may choose to use this lovely liquid more frequently than twice a day. Apply whenever your skin signals it would welcome extra pampering and soothing. After your bath or shower may well be one of those moments.

* * *

Your mirror has shown you that the area around your eyes betrays age signs early. Gently pat Oil of Olay® into this delicate skin often, to ease away the dryness that emphasizes those little lines. There's no reason for you to look older than you need to, when such a lovely little ritual can be helpful.

(Advertisement)

VOGUE READY BEAUTY

Happy Days with Happy Feet

"Right now . . . is the time to give your feet a helping hand"

What have tired, achy, problem-fraught feet got to do with beauty? Everything. The prettiest, most unlined face can look suddenly haggard, years older, when feet are in trouble; posture and balance go awry, and a free, fast-moving stride can become a gingerly, walking-on-hot-coals proposition. . . .

Right now—with Christmas shopping and a stepped-up holiday schedule ahead—is the time to give your feet a helping hand. Or, better still, enlist the helping hands of some experts—such as Yolanda Brown, a famous practitioner of the fast-growing specialty called **Zone Therapy**—also known as Foot Reflexology. The theory behind it is this: Every important organ and muscle in the body is connected (by a network of nerves) to a tiny point on the foot. When circulation in the feet slows down, because of illness, wrong shoes, or not enough exercise, crystalline deposits form at the nerve endings in the feet. By deep compression and massage, Zone Therapists say it's possible to break up these deposits, revive circulation, and help not only the feet but the entire body: muscles are toned, tension relieved, all over. . . . Mrs. Brown uses only her hands, no machines. A treatment takes approximately forty minutes; includes an up-to-the-knee leg massage and a final, tension-dissolving workout of the elbows, neck, shoulders; and costs $20. . . . Yolanda Brown is at 500 East 77th Street, in New York; telephone, (212) 988-9685.

If the shoe fits . . .

What many women (men, too) think of as a foot problem may actually be a shoe problem. If so, experts to consult are the ones at **T. O. Dey** in New York, who've been making custom shoes since 1926. Many of their clients are referred to them by doctors, but many are not—they're simply people who've become fed up with ill-fitting shoes and the woes they can cause: not only foot miseries, but back trouble, posture defects, wrong alignment of the body, chronic fatigue. . . . Ready-made shoes don't—and can't—allow for individual differences in feet; no two feet are alike—even your own left and right feet may differ sharply in shape, depth, roundness. All this is carefully considered at T. O. Dey. Your footprints are taken on sensitized paper to illustrate weight distribution, a plaster replica is made of each foot, a pair of your own much-worn shoes is studied. The **Dey-Mould** shoe that results has a sculptured base that exactly matches the bottom of each foot, giving contact and support where needed, encouraging flexion and exercise of the foot with every step you take. . . . The shoe (or boot) itself can be one of their own designs, or it can be a copy of any design you like—what counts is that marvelous supportive interior and the other, unseen modifications. More information from T. O. Dey, Inc., 509 Fifth Avenue, New York, N.Y. 10017. Prices are custom-made, too—and may seem high, until you consider the price of those ready-made shoes you never wear because they're Absolute Agony.

Help at home

Now—from that friend of the foot, Dr. Scholl—comes a new boon, as un-gimmicky as its name: **Dr. Scholl's Electric Foot Massager.** It looks like a bathroom scale, simple and sleek in design, with a cord on it. All you do is plug it in, rest your feet in the two contoured spaces provided, and enjoy. Foot pressure starts the massaging action; the flick of a switch provides heat, if wanted. Sheer bliss. . . . About $25, and a majestic idea for a Christmas present—to yourself, among others. ▽

The Baron

...for Gentlemen



For me – only the best!

The BARON SPLASH for gentlemen-to be well-groomed from top to toe.

SPLASH® EVYAN PERFUMES, INC. THE BARON®

VOGUE The Neighborhood SHOPPER

"The time has come," the shopper said, "to pick up winter tips, for sweater-care and better hair, and fragrance sprays and lips. . . ."

PH degree for hair

To you, "PH" might stand for "Pretty Hair." And in a way it does. But to chemists, pH means the balance of acid and alkaline which, in proper proportion, gives your hair a better-than-average chance of being shiny, manageable, and full of body. Also, when the pH factor goes out of whack, your hair is more prone to damage from split ends and breakage. To help promote goodness and prevent trouble, there's a new instant conditioner called *Balsam and Body* which has a pH level compatible with your hair's natural one. You've heard a lot about the pH content of your *skin*. Stands to reason that the same balance applies to your *hair*. That's why Toni developed Tame Balsam and Body and attached a chart to each bottle to help you understand the premise.

In praise of the apple



Packing into your daily health and beauty care is what the experts recommend for apples. Big on vitamin A and minerals, they help remove impurities from the body. And that, in turn, can lead to developing a clearer skin. Robert Oliver, an English writer, details studies in which apples have been shown to supply energy and leave behind an alkaline residue in the body which is said to help recovery from colds, virus infections, and flu. The malic acid in apples is also supposed to help sufferers from rheumatism, arthritis, and gout. And it's known to be a potent germ killer in the mouth. There are even those who claim that an apple in the morning is a pleasant, and effective cure for a hangover. Vague claims aside, one thing is sure: for weight-watching Eves, apples are an unsinful temptation. The largest one contains only 100 calories, a blessing when a between-meals urge overtakes you . . . or when you bravely decide that you can *almost* skip lunch today.

Three-minute insurance

If there is one fashion message coming through loud and clear this winter, the word is sweaters. Day ones, night ones, long, short, turtleneck, and cardigan—Cashmere, wool, or man-made beauties, the one thing they have in common is a crying need for careful care. No better way to keep them unshrunk, unstretched, unfaded, and unmatted than with quick and easy hand-washing in cold water and *Woolite.* It's good for other delicate things, too, like lingerie and synthetic wigs. (There's at least one hairdresser in New York who uses it on real hair—but don't say we suggested it.)

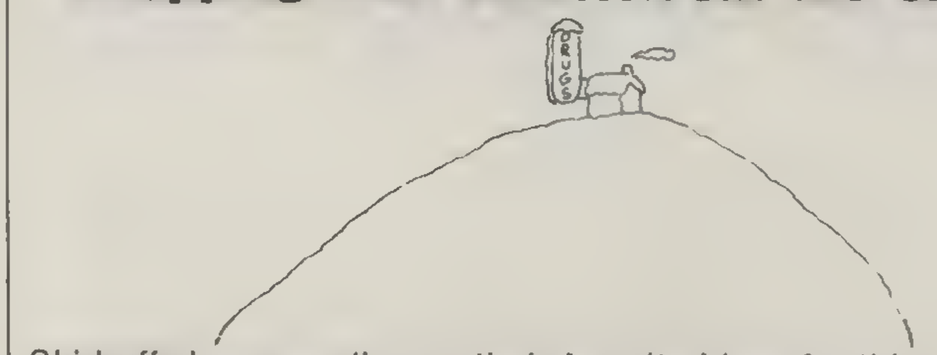


Something new... something blue

Time to start "winterizing" your skin against all that cold weather and steam heat. Do it daily in a tub to which you've added *Vaseline Intensive Care Bath Oil . . .* a "floating" formula that keeps a skin-smoothing film on the surface of the water, the better to let your elements-battered skin enjoy soothing and moisturing. In a new heady blue color, it's as luxurious as it's therapeutic. If you insist on showers, pour two or three capfuls into a face cloth or sponge and smooth lightly all over just before you step out. Chesebrough-Pond's is the mother of this invention.



Shopping-cart chic...from the slopes



Ski-buffs keep sending us their favorite ideas for things to make life easier, prettier, and/or more comfortable in snow country. Lady with a ski lodge has fallen in love with those sturdy, *disposable paper plates and cups* which have a special Mira-Glaze finish. They come in several sizes of plates, bowls, and cups, and in cheery, plastic-coated vacation patterns like "Calico Country." Dixie makes them. . . . Do not take to the hills without *Lipkote Lip Balm* to prevent windburn and calm your cracked, chapped lips. New ones have code-marked caps so every member of the family can recognize his own. By Coppertone. . . . No end of uses for those great *Ziploc* plastic bags . . . from holding games to keep the young occupied on the long drive to the mountains to safe storage places for cosmetics, first-aid supplies, and food. Even your wig will be happier in a Ziploc. In several sizes, leak-proof, airtight, and reusable. By Dow, makers of Handi-Wrap. . . . Don't forget *Polaroid* sunglasses: dark-grey or green for bright sunny days on the slopes, yellow for overcast. The specially-formulated lenses filter out up to 96 percent of the sun's harmful ultraviolet rays, up to 99 percent of reflected glare from ice and snow. They're beauty-protectors, too (squinting etches horrid lines around eyes). By Cool-Ray. . . .

Turn the tables at Thanksgiving

Wine *comes* from grapes, right? Now wine can go back into enchanting individual glass containers that look like bunches of grapes. Inventive hostess we know buys these little screw-top bottles and puts one at each place setting. Guests pour their own. Each container holds about two medium-sized glasses. Filled with red wine, they're as decorative as they are usable. Nice, too, for oil and vinegar; lotions; even soy sauce that never touched a grape.

Sun worshipping... spray-on style

Dreaming of exotic places like Lumahai, Antilles, St. Tropez? If you can't be there this winter, you can at least exude an aroma of them. A new trio of eau de colognes so rich and long-lasting they're more like eau de parfums are named for these serene or jumping places. The collection of three spray fragrances—named *Le Sun*—could give you quite a trip. Hoffmann-LaRoche provides the opportunity to pick up vicarious glamour for a low-priced ticket.


Max Factor's new big lush brush curls,
colors, separates your lashes really fast.
New
Whipped
Creme Mascara
with the big lush brush
Max Factor brings you thicker-looking lashes in a great new way: a big lush brush that curls, colors and separates fast. It's cleverly tapered to help you get into those out-of-the-way corners with ease. And the rich, creamy, waterproof formula contains natural sesame oil. You've never done so much for your lashes in one fell swoop.
Max Factor

J. DIAMOND

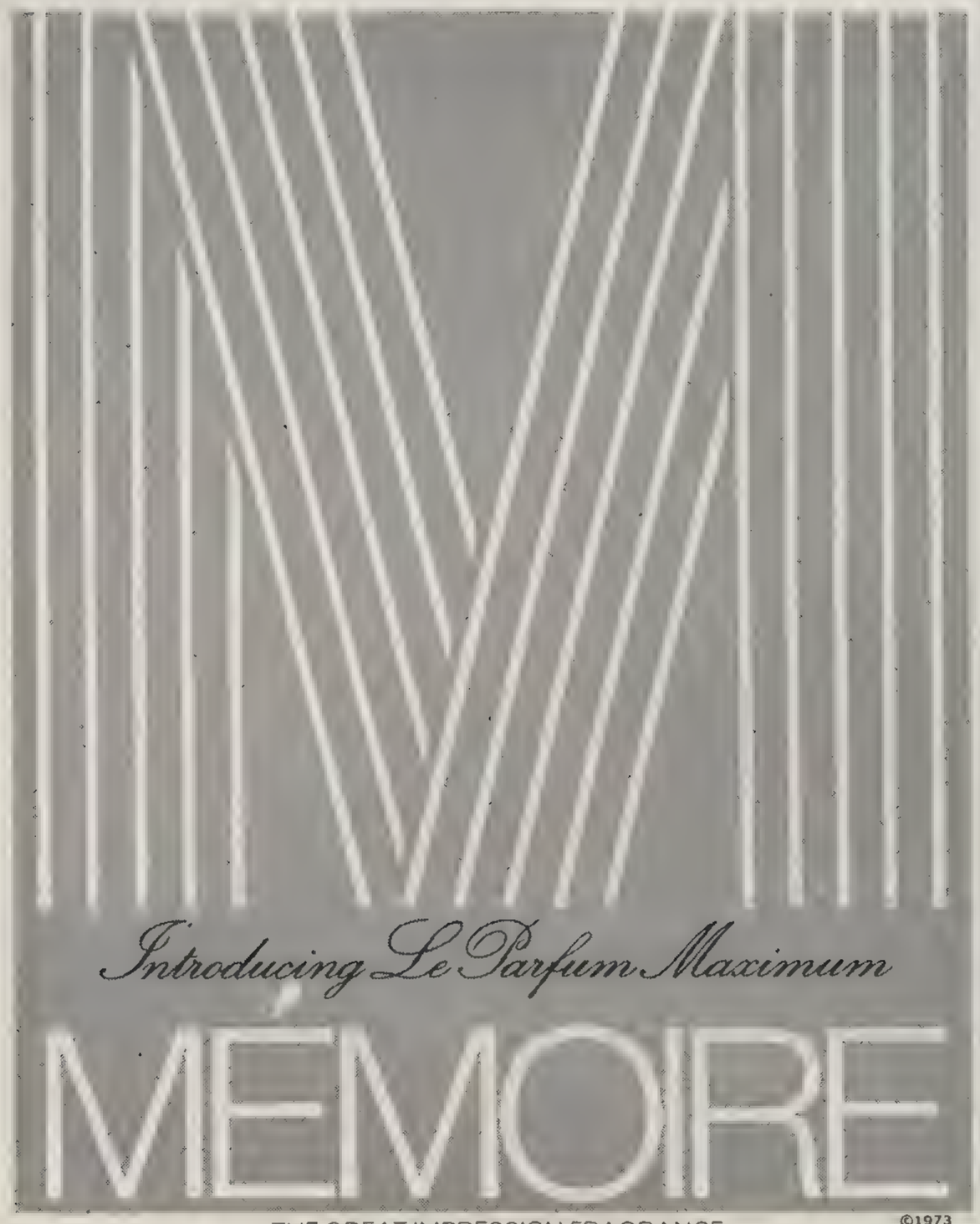
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THE GREAT IMPRESSION FRAGRANCE
FROM ELIZABETH ARDEN

By Maria Elise Crummere

From November 1 through November 30

VOGUE Horoscope

If you were born when the sun was in Scorpio:

You have magnetic powers and use them well. For the next two years, Saturn, planet of plan, is harmonious to your sign and will support any enterprising programs that are substantial enough to endure. Neptune, a long-time tenant in your house of income, does not promise security in any investment that involves your own money —remember this in making financial plans. This month, Jupiter, at an angle to your sign in Aquarius, offers a unique opportunity. The venture will be a gamble and should be researched carefully; the outcome may not be profitable until spring. The spring of 1974 will be a renaissance for you.

Aries March 21–April 19

Love: With excitable Uranus in your marriage house, your competitive spirit may be aroused. Do not frighten the one you seek by an overpowering avowal of your love.

Work: Mars, your ruler, in your sign now, will show you the advantages of pushing your own programs; but your forceful manner may cause distress. Opposition could cause friction with co-workers during the last two weeks.

Health: After new moon, November 24, the easing of pressure restores your enthusiasm and cheerful good health.

Taurus April 20–May 20

Love: Your ruler, Venus, in Capricorn the second week, shows a need to control emotions should someone loved disappoint you. Hasty reaction may lead to misinterpretation.

Work: At full moon, November 10, co-workers may seem to be forcing you to carry the whole work load. Your own strength and self-control will sustain you. Be patient.

Health: After new moon, the 24th, an unexpected event ends an impasse; and you feel a weight lifted. This relief returns you to your usual vitality, sweet disposition.

Gemini May 21–June 21

Love: You always have a choice. Two admirers are pressing you for responses during the first week. Since your ruler, Mercury, moves backward, you should refuse to commit yourself to anyone until the new moon on November 24.

Work: You are indecisive about your career: whether to stay with the known, or to accept the new? Time is your ally. The mood of the day will give the answer at new moon, the 24th.

Health: Pressure of decision between public and private pursuits makes you discontented; relief comes at month's end.

Cancer June 22–July 22

Love: With Saturn in your sign now, you feel a heavy responsibility to those you care about. Full moon, the 10th, shows opposition that keeps you from winning this time.

Work: Your sensitive nature needs time to deal with those who do not agree with you. Avoid being moody and silent; use persuasive words to get your way with co-workers.

Health: If a force you do not understand seems pitted against you, take the advice of a loyal friend to avoid the uncertainty that can undermine your well-being.

Leo July 23–August 22

Love: You thrive when in love. Jupiter, the best luck, is in your house of marriage or partners; love will be your prime consideration, especially the first week.

Work: Information coming to you from two sources should be researched carefully. The findings could change your work program and provide the key to a career decision.

Health: Sun and Mercury both in Scorpio will test you. Be careful not to overdo or to force yourself to resolve anything until new moon, November 24; then health returns.

(Continued on page 146)

If Colgate is just a kid's cavity fighter, how come Billie Jean King won't brush with anything else?

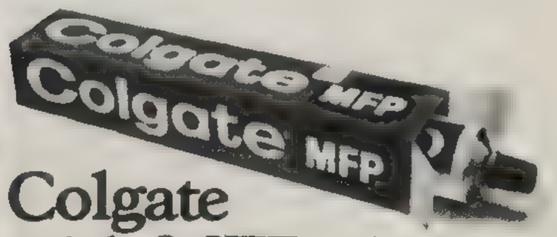


Where she rules, Billie Jean King is a tightly controlled figure of skill, energy and concentration. But off the tennis court, with her husband and friends, her natural warmth and spirit flow effortlessly. Billie Jean likes people. That's why she brushes with Colgate.

Colgate is made for people who like people. Clinical test results show it freshens breath as long as a leading mouthwash. And the taste is brisk and clean.

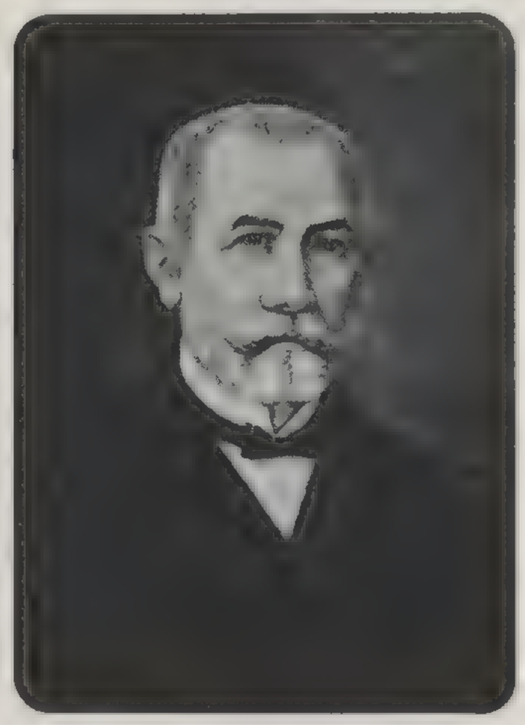
Only your dentist can give teeth a better fluoride treatment than Colgate with MFP. But a great cavity fighter can be a powerful breath freshener, too.

Ask Billie Jean King. She wouldn't think of brushing with anything else



Colgate with MFP...the breath-freshening cavity fighter.

© 1973, Colgate-Palmolive Company



Dr. Jean Marengo may have found the modern way to peel away the years.

Peel O Matique

the FIRST NON-ABRASIVE FACIAL PEEL caused the biggest skin care revolution in combating the ravages of time since the $2,000 face lift.

DR. JEAN MARENGO
The concept on which Peel O Matique is based had its inception well over 80 years ago when a surgeon chemist Dr. Jean Marengo postulated his now classic theories relative to the aging process of human skin. Dr. Marengo began to study the extraordinary disparity **between the aging of exposed portions** of human epidermis (the face and hands) **and the remainder of the body.** Upon this phenomenon, and upon the remarkable skin renewal process that occurs when men shave, he developed many important hypotheses. It was not until recently however, that his grandchildren, Antoine and Jo Jo Marengo fully developed **Peel O Matique.**

EFFECT OF PEEL O MATIQUE ON WRINKLES:
Today all lines existing on the face are called wrinkles but are these wrinkles caused by age? Teenage girls might have wrinkles caused by frowns, squints, etc., and then most people have laugh lines, crows feet, frown lines. **No cosmetic product can remove these wrinkles, even ours;** they can only be softened. As for the fine dry lines caused by the dead cells **this is where Peel O Matique will help.**

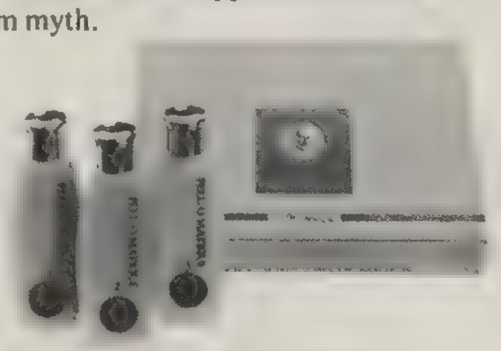
Ever wonder why men have less wrinkles? Most men regard shaving as a necessary evil. What they don't know is every stroke of the razor is doing their face a favor. Shaving removes the dry outer layer of cells that form on the surface of the skin. Cells that can accumulate over the years causing enlarged pores. Crepey telltale lines over the lips and along the neck. And drylines.

Peel O Matique removes this outer layer easily, quickly and safely. Not with a harsh abrasive, but a **gentle one-two-three phase treatment** that helps reveal the soft, supple under-layer of firm skin. There's no reason why your husband should look younger than you do. **You can Peel O Matique** your dead skin tomorrow in the time it takes him to shave.

ON BROWN SPOTS:
Brown spots are mostly known as age spots, or liver spots. These also **cannot be removed by any cosmetic product, even ours.**
Peel O Matique, however, **will help fade those superficial spots** that form on the surface dead cells before they get deep, dark and permanent; these spots may be caused by various combinations of sun, birth control pills, pregnancy etc.

TRUTH OR MYTH:
Peel O Matique might not replace a $2,000 face lift, but in today's cosmetic treatment innovations, we believe we have come closest of all. Better yet, to be sure of the effectiveness of Peel O Matique before purchase, **we invite you to visit our cosmetic counter in the leading fashion department store in your city for a free test demonstration** by our cosmeticians on one half of your face or one hand to help you find out for yourself. We believe that you owe it to yourself to try it once and **you will be pleasantly surprised at what one application can do for you.** Then you will know the truth from myth.

By Marengo
the skinovators



Available at Bloomingdale's, Bonwit Teller, Carson Pirie Scott, Higbee's, Bullock's, Jordan Marsh and all leading department and specialty stores. Or send $20.00 to Marengo, Box 6250, Anaheim, California 92806. California residents add 6% Sales tax.

VOGUE HOROSCOPE Continued from page 144

Virgo August 23–September 22

Love: Someone is trying to coax you into a secret romance during the first week. Don't be afraid; this caper won't last long enough to distract you from your real love: work.
Work: With your ruler, Mercury, in Scorpio, you are deep in financial negotiations; when Mercury moves backward on the 3rd, your program will regress, too. On the 21st, the tension mounts; avoid overquick decisions.
Health: Erratic moves by your ruler, Mercury, make heavy demands on your energy; relax until the 20th to escape depletion.

Libra September 23–October 23

Love: You, who love peace above all, may find you must deal with a partner who seems to be stirring up problems by misinterpreting everything you say. Silence is definitely golden until the mood passes at full moon, the 10th.
Work: Co-workers seem to be finding fault with everything you do or say; concentrate on duties, avoid explanations; the new moon, November 24, will change the atmosphere.
Health: Sticky relationships make you anxious; do not blame yourself. What you can do nothing about . . . do nothing about.

Scorpio October 24–November 21

Love: For you, reality is action; you expect instant response. With Mercury (communication) in your sign, you would like the right love message. It may not come until the 21st.
Work: You start the month in high spirits, in touch with everyone; at full moon, November 10, messages slow down. No news is best, until Mercury moves on the 21st.
Health: Your ruler, Mars, up against the unpredictable Uranus all month, keeps you in an up-and-down state—hard on a person who likes to get things done. Do not push.

Sagittarius November 22–December 21

Love: With Venus (love) in your sign the first week, you have the power to attract and to give love—do both. Or use some of this magic to create something you will love.
Work: Your ruler, Jupiter, is in the fame sign—Aquarius. Complete projects now; stay free to accept new proposals, enhancing your finances and business reputation.
Health: Your health should be excellent, since planetary forces allow your basic optimism to flow freely. You can speculate without worry at new moon, the 24th.

Capricorn December 22–January 19

Love: From November 6 until the end of the month, Venus (the love planet) in your sign intensifies your quiet charm, influencing loved ones to do your bidding. You may also attract some new thing for you to love.
Work: If you have one idea that has not been developed and have been waiting for the ripe time, begin your project after the 6th. Greater interest comes at new moon, the 24th.
Health: You are in top form when you are engaged in accomplishment—now you should be in high spirits, good health.

Aquarius January 20–February 18

Love: Though you may have found the love scene too limited, the first week you can enjoy a romantic encounter that proves exciting and may endure for some time.
Work: Several of your friends are anxious to promote you and your cause. Be sure to get the endorsement of this group before the full moon on November 10.
Health: Depression disappears when you organize a new project. Since no one can engage the attention of the public as well as you, you should be feeling fine now.

Pisces February 19–March 20

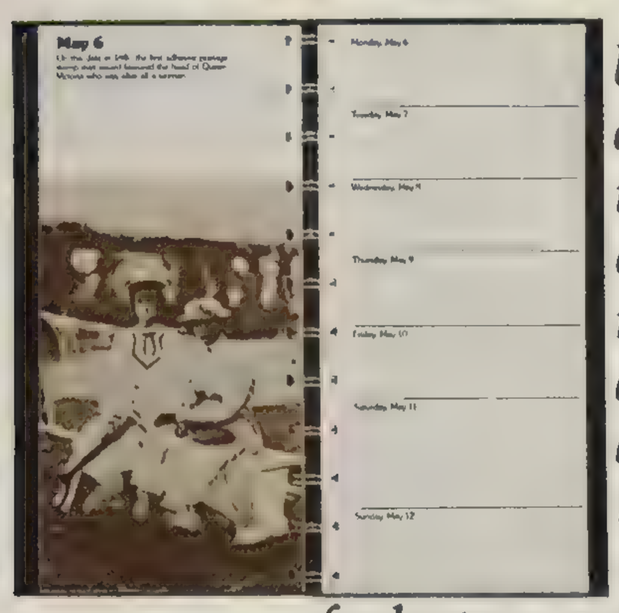
Love: Someone from your past could return from a distance wishing to revive the friendship that strangely slipped away. Renewals can be happy—especially this one.
Work: You will be approached by a new friend with an opportunity to enter a new working program. The project would be gainful during the second half of the month, strongest at the new moon on November 24.
Health: Your ruler, Neptune, has the stimulation of good-luck Jupiter, improving everything for you—including health.

YOUR FREE 1974 VIRGINIA SLIMS BOOK OF DAYS IS HERE.

(Free, with four Virginia Slims pack bottoms, regular or menthol.)

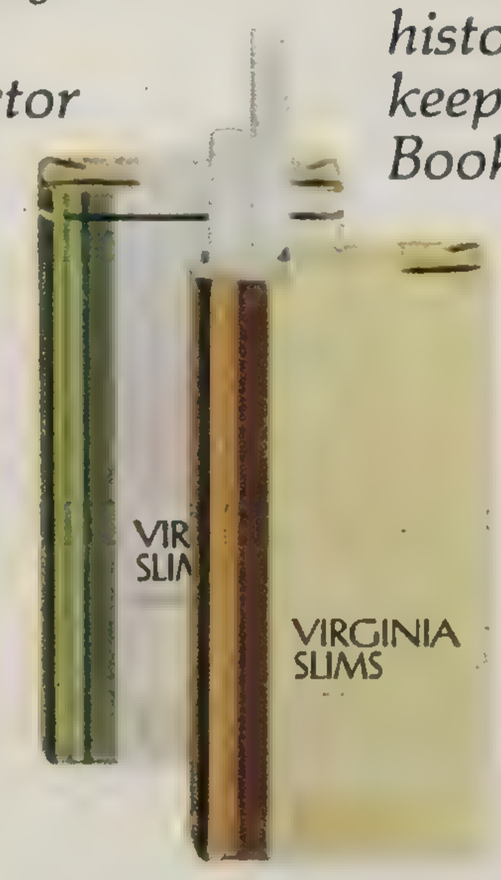


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And as you make your own history in 1974, you can keep it all recorded in your Book of Days.



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Please send me one 1974 Virginia Slims Book of Days Calendar. I enclose 4 pack bottoms from Virginia Slims (Regular or Menthol).

Offer void to persons under 21 years of age. Offer good in U.S. only except where prohibited, licensed or taxed. Please mail as soon as possible and no later than December 7, 1973. Allow up to 8 weeks for delivery. One order per envelope. Offer good while supplies last.

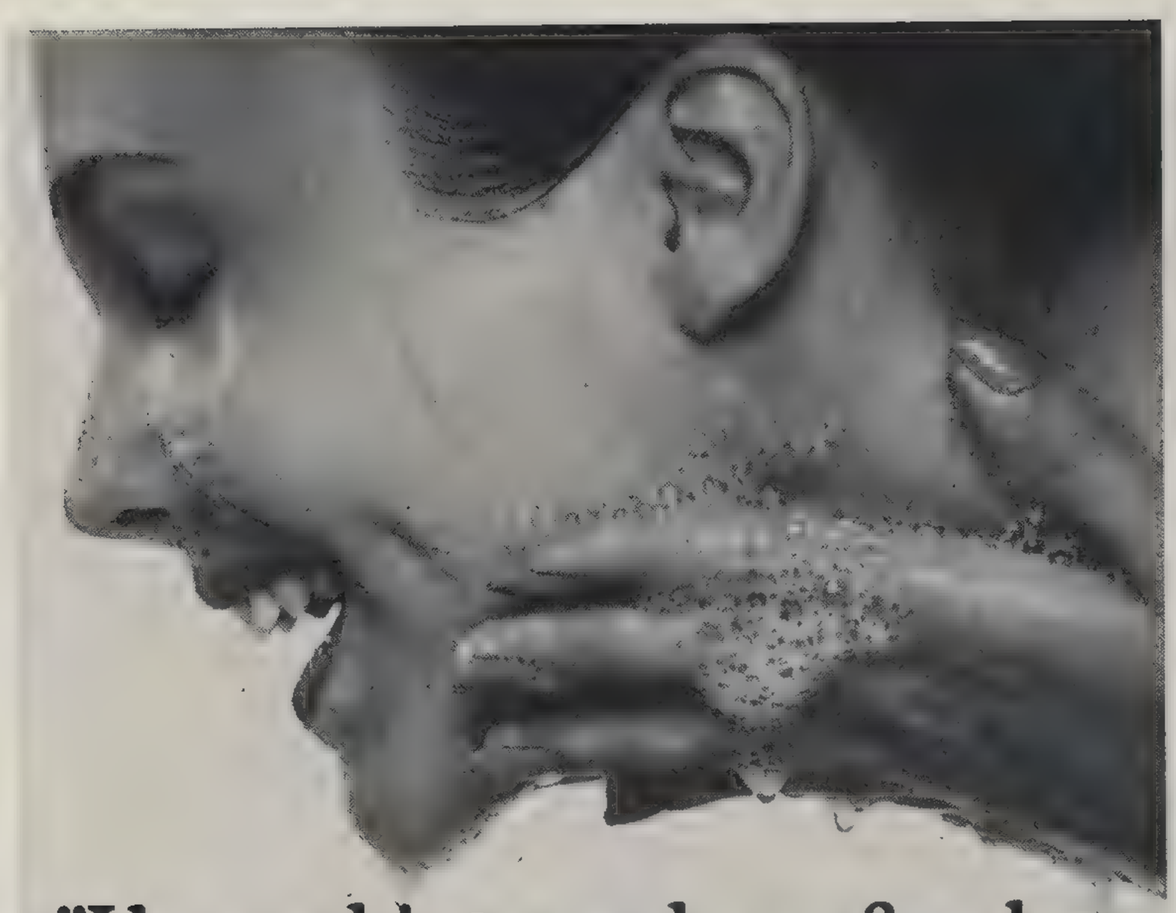
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17 mg. "tar," 1.2 mg. nicotine av. per cigarette, FTC Report Feb. '73

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.



"I let nothing touch my face but water and Pears."



"Pears"™ is pure, clear amber. You can tell it's natural. No irritating synthetics. It cleans my skin gently and thoroughly. Moisturizes with natural glycerine and natural herbal oils. That's why I use Pears to bring out the natural beauty of my skin."

Pears Natural Soap

Introductory offer: For a regular size bar, send your name, address, and 50¢ for postage and handling to Pears Offer, P.O. Box 2345, Bridgeport, Conn. 06608.



VOGUE FOOD BY Maxime McKendry

Surprise Treat: Hidden Economy

The great winter warm-ups, casseroles, are this year's big boon. They cost little, look special, taste terrif

The hardship caused by inflating food prices should have at least one positive factor. The ingenuity that we will all have to develop in the kitchen may well produce some happy results in imaginative cuisine. The French, economical housekeepers whether they need be or not, have always had a knack for casserole-cooking—timbales, *plats étuvés*—an innate sense of throwing things together and combining flavors and colors in well-organized haphazardry, just like French fashions. They have a sharp, predatory eye for leftovers and consider food wastage a sin. Many of our food shortages, it is now being suggested, have been brought on by wastefulness. We have lived a hand-to-mouth-to-trash-can existence and are now paying for it dearly. Making casseroles is fun, and eating them an adventure. Who knows what lies under that crisp brown top? It's rather like unwrapping a gift, the different layers and colors of paper and ribbons that hide a modest but delectable surprise.

The guest who delves in through strata of tomato pink, spinach green, and saffron yellow can get a bigger kick out of the tiny nuggets of meat or chicken than an openly displayed steak, hen, or fish. Such previously unthinkable delicacies as caviar, foie gras, truffles, and smoked salmon do not seem so expensive now when compared with the price of these classic main courses. So why not use them, sparingly perhaps, to give a fillip to inexpensive main ingredients such as pasta, rice, potatoes, boiled beans, or pancakes?

Foie gras in pancakes

Make as many thin French pancakes as you have guests. Add no sugar. Spread one side of each pancake with a thin layer of *mousse de foie gras* that has been mashed with some finely chopped truffles, thin julienne strips of smoked tongue, and a dash of Armagnac. Season to taste. Fold up the pancakes to cover the filling, place them in a buttered casserole dish, sprinkle with fried bread crumbs, and brown quickly in a hot oven.

Pickled herring casserole

four servings

Line a buttered casserole dish with thinly sliced cooked large potatoes. Skin and bone 3-4 pickled or salted herrings and coarsely chop them. Put herrings in mixing bowl; season with pepper and salt, if needed; and add ¾ cup heavy cream and ¾ cup buttermilk. Mix well. Stir in ½ cup chopped parsley and dill. In the casserole, make layers of more potato slices and fish mixture, starting with fish and ending with potatoes. Dot with butter. Bake at 375° for 45 minutes. The top should be brown and crisp.

Eggplant casserole

six servings

Peel and chop 6 small, or 3 large, eggplants. Sprinkle with salt and leave for 30 minutes. Rinse off salt and pat dry. Fry in ½ cup olive oil (or sesame-seed oil, which is not absorbed so fast). Remove and drain. Layer the eggplant into a casserole, moistening each layer with a little tomato sauce, grated Parmesan cheese, and a trickle of oil. Bake and brown for 15-20 minutes in oven at 350°. As in most vegetable casseroles, any scraps of leftover meat, fowl, or fish can be added between the layers to make a really substantial meal.

(Continued on page 150)


Jewelry in the golden manner of Monet. From the Pas d' Or collection. Necklace $40.00. Drop Earrings $15.00. At the finest stores.
Monet
Master Jeweler

 Continued from page 148

Ad-libbing, casserole cooks add or subtract for new tastes and textures

Gratin of gigot

four to six servings

This is a good way to get an extra meal out of last night's leg of lamb. Make a white sauce with 6 tablespoons butter, 4 tablespoons flour, and a good cup hot milk. Season with salt and white pepper. Stir in ¾ cup diluted hot pan juices from the lamb. Add 3 tablespoons tomato puree; 3½ ounces ham, finely diced; and as many slices of the lamb as you need. Mix well and put into casserole. Sprinkle with grated Gruyère cheese and brown in a medium oven. Any leftover vegetables can be added with the meat.

Veal shepherd's pie

two servings

3-4 freshly baked medium potatoes
4 tablespoons butter
2 eggs, separated
Salt and white pepper
7-8 ounces ground stewing veal
3½ ounces slab streaky bacon, diced
Small clove garlic, crushed
2 celery roots, peeled and grated
1 tablespoon each dried chervil and tarragon
4½ ounces mushrooms, coarsely chopped
3-4 tablespoons butter; bread crumbs

Scoop pulp out of potatoes and sieve. Stir in butter and egg yolks. Season. Combine veal, bacon, garlic, celery roots, herbs, and mushrooms; sauté mixture in butter until meat is no longer pink and celery root is softened. Beat egg whites until stiff and fold into potatoes. Butter casserole and put in entire veal mixture. Cover with the potatoes. Sprinkle with bread crumbs, bake 20 minutes at 450°.

Provencal shrimp casserole

six to eight servings

3 dozen shrimp
1 large onion, minced
1 carrot, sliced
3½ tablespoons butter
1 liqueur glass brandy or bourbon
1 cup white wine
2 medium tomatoes, sliced
1 cup chicken or vegetable bouillon
½ cup mixed herbs; 1 bay leaf
Béchamel sauce
Grated Gruyère cheese
Pitted black olives

Shell shrimps and poach shells in water to extract flavor. Reserve liquid for the béchamel. In a large skillet or wok, soften onions and carrots in butter on a medium flame and then add shrimps and cook until just tender. Flame brandy and pour over. Add wine, tomatoes, bouillon, and herbs. Simmer 15 minutes. Make the béchamel: in a pan, melt 1¾ sticks butter; do not let it brown. Stir in 10 tablespoons flour and cook slowly for 1 minute. Gradually add ½ cup milk and enough of the shrimp-shell water to make a thick, creamy sauce. In a buttered casserole, make layers of sauce and shrimp mixture. Finish with a layer of sauce. Sprinkle generously with cheese. Brown in a 450° oven and decorate with thin slices of olives.

Apple and pork with noodles

four servings

Peel, then chop or coarsely grate 1 pound tart cooking apples. Boil ½ pound noodles *al dente,* drain. In butter, sauté ¾ pound ground pork until no longer pink. Season with pepper, salt, and 1 tablespoon ground coriander. Butter the casserole generously and make successive layers of noodles, apples (lightly sugared), and pork. Finish with a layer of apples. Moisten with ¾-1 stick melted butter and bake for 30 minutes in a medium oven.



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See facing page for Olga's Where-To-Buy

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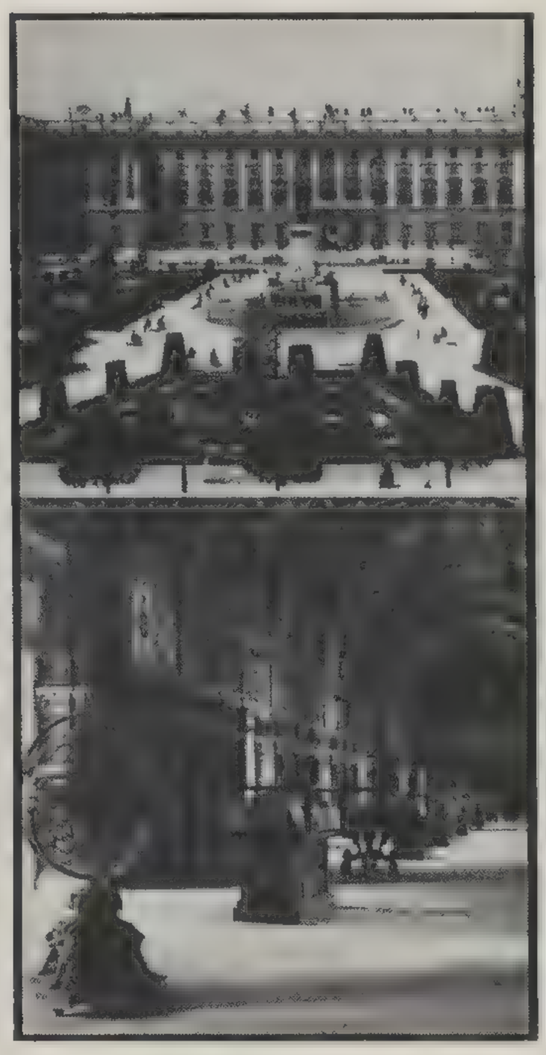
Wonderful to give or to receive is a special winter air tour to Europe—when Europe is in full swing

In winter, travel to Europe is like a cornucopia spilling benefits. Then, great cold cities warm up with action; there is no uncertainty about weather, travelers prepare for a cold climate and get it.

From now through March 31, 1974, special air tours are about the cheapest way to travel without going broke. With the sizable savings, you can splurge on restaurants, theater, opera, and even go on shopping sprees, especially to flea markets—in winter, unpicked-over by hordes of tourists.

Iberia, Spain's national airline, is crowing about its forty-five special air tours programmed for eight days to a fortnight. *Note:* Provided that a minimum of ten people sign up for a tour, they take off for Madrid any day of the week with no apparent evidence of group travel, though that is what really makes this possible.

Here, three appealing eight-day tours—each a just-right winter hiatus, an ideal Christmas present to give or to receive—two tours plotted for Madrid; one to Barcelona.



Top: *Madrid's Royal Palace; groomed Plaza de Oriente.* Above: *Library of Royal Monastery, San Lorenzo del Escorial.*

Madrid with a car. Two people paying $384 each may count on the following bounty: Round-trip overnight flights on Iberia, New York to Madrid. Then, waiting at the Madrid airport, a speedy SEAT 850 car (a Fiat assembled in Spain) to use, with unlimited mileage, to whizz around Madrid, drive to Toledo and around the Castilian countryside. Double room for seven nights with Continental breakfasts at the top-notch Palace Hotel run by the same management as the celebrated Ritz across the square. Extras they will pay for: gas at 80¢ a gallon, lunch, and dinner.

Exactly the same plan for one person in a single room at the Palace including the use of a SEAT 850 comes to $464. Unquestionably, travel *à deux* pays off.

Premeditated throwaway plan. Cagey couples who are lucky enough to be house guests in Madrid sign up for the lowest-priced hotel and never use it. On these special winter tours, the air fare together with the use of a car is such a whopping bargain that even by paying $140 for a double room without stepping into it, two people are still ahead. Dollar for dollar, this special winter tour for two totals $628, which is about $150 more than one regular $480 economy-class round-trip fare, New York-Madrid. Provided one knows hospitable Madrileños, the cost is irresistible.

Barcelona with a car. The same plot in Barcelona—a car with unlimited mileage, a double room at the Avenida Palace including Continental breakfast, and round-trip fares—comes to $375 for each of two persons. Identical plot for a loner, $415.

Madrid—where to splurge. Feast the eye in the Prado Museum, open from ten to five, on Sundays until two, but never on Mondays. On Sundays, shop and bargain at El Rastro—acres of antiques, coins, stamps, everything. After ten-thirty in the evening, dine in style and superbly at the Jockey Club, Horcher's, or at Puerta de Moros, a restaurant in a converted palace awarded five forks in the 1973 *Michelin* guide. Two Chinese chefs with a past at the Chinese Embassy are responsible for the success of Mei Ling restaurant, Generalísimo Franco 74. *Note:* Have the hotel concierge book reservations.



Barcelona: Top, *the sixteenth-century façade of the Gothic cathedral;* above, *spires of Gaudí's Church of the Holy Family.*

Aymar, Reyes 10, a fish place that is a find, not expensive and excellent. *Percebes,* periwinkles, like small elephant trunks, with a squirt of fresh lemon. Langostinos, *cigallas,* small Mediterranean lobsters different from the Maine ones.

El (Continued on page 154)







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Fielding's Guide to the Caribbean plus the Bahamas by Jeanne and Harry E. Harman III, 1973 edition, called Romana "This newest and very possibly best entry in the current Caribbean Hotel Grand Prix."

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Before Casa de Campo, Fielding's thought we might be the best new resort in the Caribbean. Fielding's,wait until you see us now.

For rates and information write Casa de Campo, P.O. Box 1329, Vero Beach, Florida 32960.

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Spanish feasts: Prado Museum, opera, Gaudí architecture, and fiery flamenco

Bodegón, Castellana 51, a favorite place for Madrileños, middle-expensive, pleasant. Tiny eels served sizzling hot.

At the new star hotel, the marble-faced glass and stainless-steel Villa Magna, Castellana 22, the restaurant, Rue Royale—red velvet and opulent—is affiliated with Maxim's of Paris.

If you hear that the Mau-Mau nightclub is open, go; it is run by the Argentinean who steered those other sizzling Mau-Maus at St. Tropez and the Marbella Club. From midnight to four in the morning, Gitanillo, Señores de Luzon 6, a blue-velvet *boîte,* draws superb looking Madrileños, lounging like Delacroix figures on low settees or dancing a smooth rumba-flamenco.

Don't miss the Hermitage of San Antonio de la Florida, one of two isolated and outwardly identical small chapels now wedged among railroad tracks. The Florida has the famous ceiling of St. Anthony painted by Goya—crowds of naughty, mischievous angels that turn out to be portraits of well-known court ladies.

In winter, Madrid's sky, like those in eighteenth-century English paintings—oyster-grey with tender blue patches—seems to stretch on to infinity.

In Toledo, forty-four miles from Madrid, lunch at Hostal del Cardenal, a relatively new place disguised to look aged.

Barcelona—where to splurge. Feast for free on the Catalan Art Nouveau architecture, the overzealous buildings designed by Antoni Gaudí. Walk down the Ramblas overhung with triple globe streetlights topped with crowns. At Calle Moncada lined with fourteenth-, fifteenth-, and sixteenth-century palaces, stop at number fifteen, the small, elegant Picasso Museum, filled with his pre-Paris work.

Go to the opera, Teatro del Liceo, a springboard to international fame for some of the world's great voices. Go to the concerts at Palacio de la Musica, an Art Nouveau fantasy both inside and out.

The Ajut d'Avignon (fireplace and screeching parrot) serves excellent Catalan specialties—game, fish, a dessert of honey with cheese—on scrubbed tables. Picasso named his painting "Demoiselles d'Avignon" after the brothel that used to be at this location.

Orotava, Consejo de Ciento 335, a small, expensive, and attractive restaurant with attentive service has a guest book with sketches signed by some of the world's great names in art—Miró, Picasso, Dali.

Finisterre, Generalísimo Franco 469, a favorite restaurant where Catalans go, is definitely a refuge from tourists. International cuisine, hushed, quiet place with starched, correct service.



Top: *Gaudí's "La Pedrera," wavy, twisted apartment building in Barcelona.* Above: *the Prado Museum in Madrid, treasury of art masterpieces.*

Good cellar, the best Spanish wines.

Don't be put off by the gaudy exterior of the Museum of Ancient Art built on the top of Monjuich Park for the 1929 exhibition. Inside, gathered from Pyrenees churches: polychrome sculptures, powerful and tender Romanesque frescoes.

At Christmastime, Barcelona lights up . . . two tall fir trees—one near the Plaza Cataluña, the other near the Town Hall. Wear boots, Spanish boots! ▽

For further information about Spain and Iberia's special winter tours, write Vogue Travel, Department S, P.O. Box 3374, Grand Central Station, New York, New York 10017.

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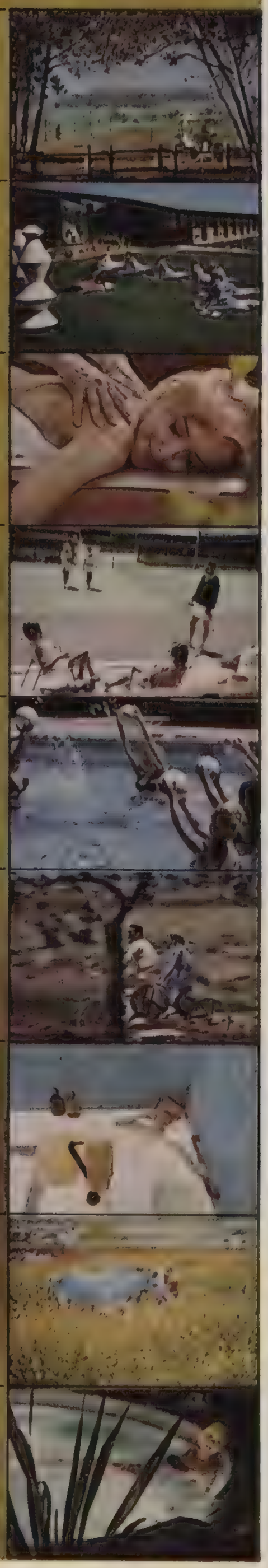
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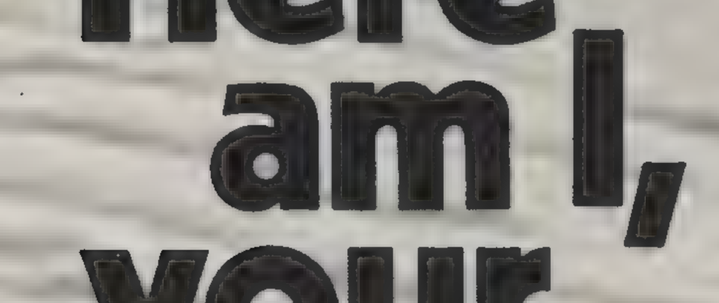


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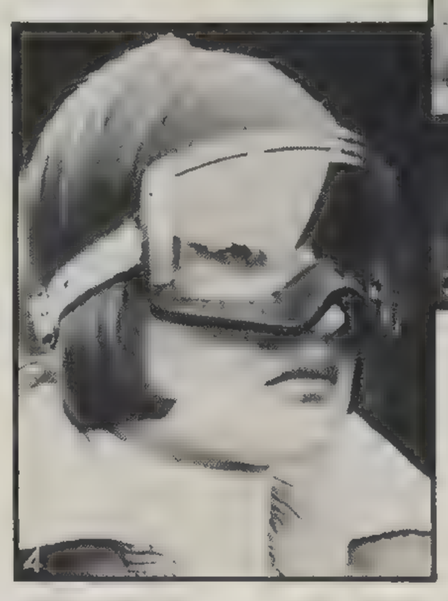
Forecast from the snow places . . . new trails . . . what to wear

U.S. ski resorts are expanding to meet the big boom—expected to be accelerated by skiers who, discouraged by the dollar devaluation, will ski America not Europe this season. Hot-dogging (freestyle skiing with aerial acrobatics thrown in) is so popular with hotshot kids it's emerging as a kind of sub-culture with its own language, clothing, and life-style. Cross-country skiing, because it avoids long lift lines and can be done on new, spectacularly beautiful trails, is on a sharp increase. The ultimate way for the downhill skier to avoid the lines and find perfect powder is to hire a helicopter—cost, about $250 an hour for the time the helicopter is in the air.



1. The warmest underwear . . . Medima's wool-acrylic-and-angora jumpsuit with seat flap.

2. The new jump . . . Bogner's zip-off baseball jacket and pants in anti-glide polyamide.



3. The overalls . . . bright-orange wool-and-Lycra stretch corduroy with nylon jacket, by Fusalp for Beconta. . . . 4. Unfoggable goggles from Bausch & Lomb . . . lenses interchange.

The West—land of perfect powder

Big Sky, Montana: Chet Huntley opens the only major new ski area in the West in mid-December. Big Sky begins with a huge snow bowl above the timberline, some 9,700-feet high on Lone Mountain. The rest of the skiing, a happy mix of intermediate/advanced trails, is below the timberline, served by four-passenger gondolas on a mile-and-a-half-long cable, and two double-chair lifts. For the cross-country skier, there are thirty-five miles of trails with spectacular views of the Spanish Peak Wilderness.



5. For cross-country skiing, the perfect sweater. Bogner's, in white wool with navy stripes.

Alta, Utah: Utah has the reputation of the best powder in the West. This fall, Alta opens a new double-chair lift that leads to the area's lesser-known gentle runs as well as to its steep fields of powder. **Aspen, Colorado:** More than 10,000 skiers flock to the slopes of Aspen Moun- (Continued on page 158)



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Antron® nylon & Lycra® spandex.



"I tell you, Cedric, my night in Boston at the Copley has really made a new man of me. Damn my date downtown, on to my club for a game of squash instead!"

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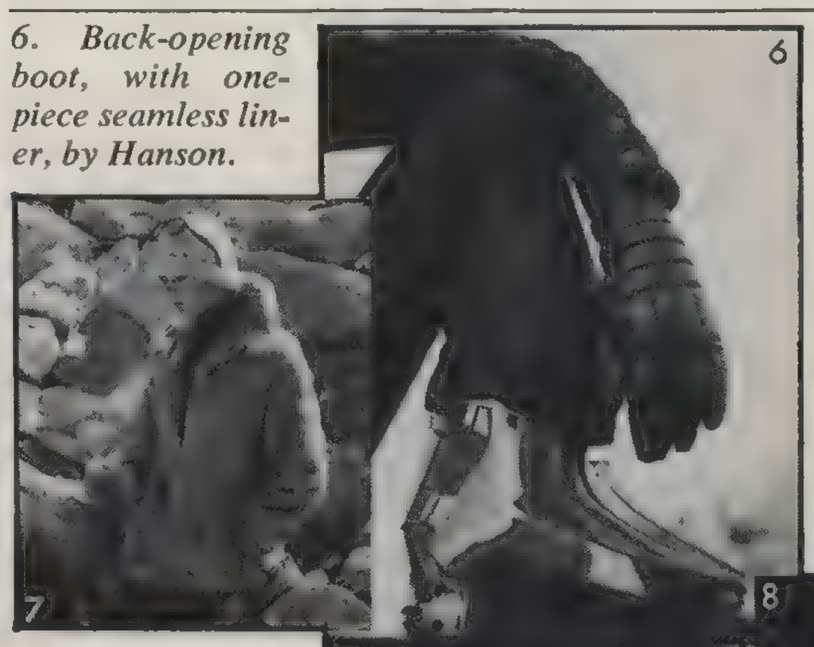
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TRAVEL Continued from page 156

Hot-dogger or baby bunny—there's a ski place for you

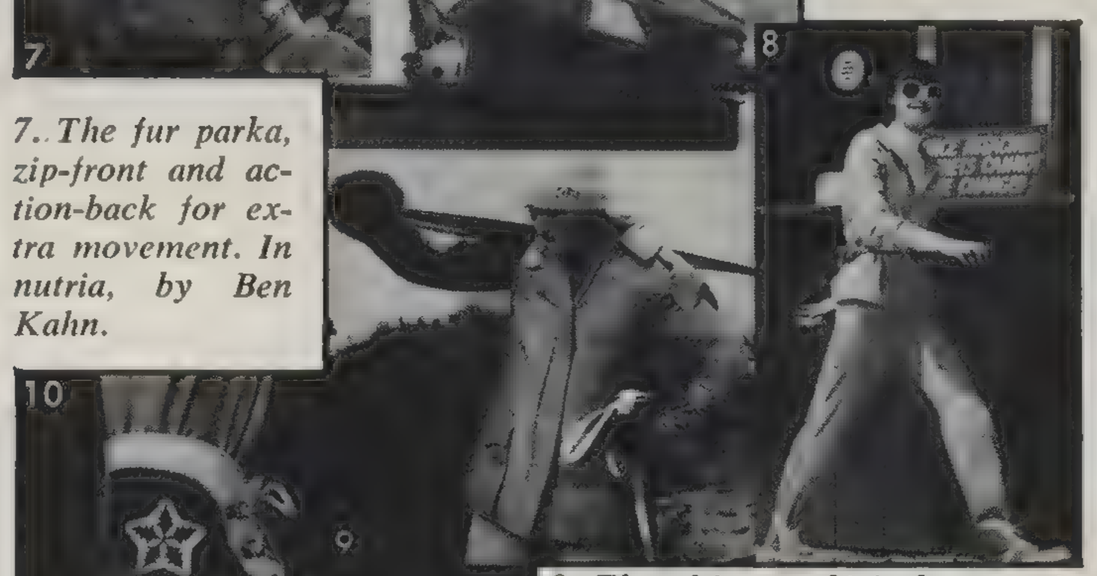
tain, Aspen Highlands, Buttermilk, and Snowmass each week of the season; it may be the most exciting ski area in the U.S. This year, new, free, fast buses and lift-ticket packages will let skiers choose any slope, anytime. Snowmass also has added a third run with a triple-chair on the lower slopes and a double-chair above. **Vail, Colorado:** This winter, a new chair lift over a mile long will open some tough north-slope runs. Vail has added, too, a new racing trail for the experts and more snowmakers below for intermediates and beginners. **Taos, New Mexico:** The pearl of the Sangre de Cristos is adding a whole new complex of runs for intermediate and beginning skiers.



6. Back-opening boot, with one-piece seamless liner, by Hanson.

7. The fur parka, zip-front and action-back for extra movement. In nutria, by Ben Kahn.

8. For spring skiing, the denim-look wet-suit. Ernst Engel's cotton-and-polyester turnout; zip-front jacket has a collar that unfolds into a hood.



9. The ultimate ski jacket . . . in cotton-and-nylon twill, filled with goose down. By Bob Lee for Hunting World. . . . 10. For walking anywhere, Skilon's nylon, fleece-lined washable boot.

The East the big challenge: treelined runs

Stowe, Vermont: The Eastern capital of serious skiing offers steep, challenging trails—some lined with shoulder-high moguls. It offers, as well, a variety of slopes for intermediates and beginners. Only additions likely this winter are more condominiums. **Killington, Vermont,** a four-mountain area with five interconnected ski areas, trails for everyone, and one of the best teaching slopes in the world. This fall, Killington adds one new chair lift and a new series of runs on the Snowdon section. All-important snow-making machinery is being expanded, doubling its former capacity. **Sugarloaf, Maine:** Some of the most diverse skiing in the East with plenty of good intermediate trails and enough tough runs to test the expert. The runs are wider than usual in the East and beautifully groomed. To speed traffic on the hill and expand the novice area, Sugarloaf has replaced a lower T-bar with a speedy double-chair. Snow-farming crews worked all summer trying, among other things, to minimize the wind on the upper mountains. **Stratton, Vermont:** Stratton has fifty-four miles of trails, served by six chairs, two T-bars, one Poma, and one pony. The top of the mountain is a classic New England comb—straight narrow trails shooting down from a ridge. The bottom half is mild, mellow, and better sheltered. Stratton controls lift-lines by limiting daily ticket sales to 3,500; tickets can be reserved at Ticketron outlets. **Waterville Valley, New Hampshire:** The five ski complexes in the Ski 93 area, headed by Waterville Valley, have added accommodations this year. Mount Tecumseh and Snow's Mountain, once known for their well-groomed slopes, have become a hot-doggers' heaven. ▽

See the HARTMANN ULTRASUEDE™ COLLECTION BY HALSTON at these fine stores.

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New Orleans, Louisiana

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Neiman-Marcus
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on the plaza.
Kansas City, Missouri

Woodward & Lothrop
Washington, D.C.

And other fine specialty, department and luggage stores.

HALSTON HAS FINALLY GOTTEN HIMSELF SOME LUGGAGE.

That Halston. He's been so busy being America's greatest fashion designer, he just never got around to designing himself some luggage.

Until now.

What happens when a Halston meets a Hartmann? You get the Halston-Hartmann. With the ruggedness of Hartmann's ingenious solid wood frame construction on the inside and the genius of Halston design on the outside.

And that outside is covered in luxurious Halston-discovered Ultrasuede.™ It looks like suede, it feels like suede, but it's ultra-light and washes clean.

The brushed chrome handle, modelled after his famous silver belt buckle, the rich colors and the ZePel® treated "H" pattern lining are distinctly Halston.

The expandable side panels, Touch-O-Matic® locks and quality workmanship are definitely Hartmann.

"I always wanted to design luggage that would come out looking like this," said Halston. "And he did," says Hartmann.

HARTMANN PRESENTS
THE HALSTON ULTRASUEDE™ COLLECTION



ZEPEL

The Halston-Hartmann: Available in ten women's sizes in both burgundy and cocoa. Also eight sizes in cocoa only for men. From $325 down to $110. Other Hartmann luggage in industrial belting leather, backwoods suede, rugged leather-trimmed fabric, and durable vinyl. From $300 down to $40. For brochure write: Dept. VB, Hartmann Luggage, Lebanon, Tennessee 37087.

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...Because you want to be noticed.



Photographed at Lincoln Center for The Performing Arts

You're sure to be noticed in this smashing entry from the new Raincheetah's collection.

Inverted pleats and a dramatic designer belt accent its elegant simplicity.

Impeccably tailored of silky poplin that's just the right blend of Dacron™ and the finest combed cotton, it's ZePel™ protected to resist rain and stain. The quilt lining gives you warmth without bulk.

To top it all off...the hood is lavishly tipped with the finest natural raccoon, perfect for every phase of winter's changeable weather because it converts into a chic cowl collar.

It comes in khaki, green, and brown, in sizes 6-16, and sells for about $155.00 at better stores everywhere. Discover Raincheetahs. We want you to be noticed.

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Available at Bloomingdale's N.Y. & Branches; Halle Bros., Cleveland; Jos. Horne, Pittsburgh; Carson Pirie Scott, Chicago; Hutzler's, Baltimore; J.L. Hudson, Detroit; Stix Baer & Fuller, St. Louis; J.P. Allen, Atlanta.

For the store nearest you write to Raincheetahs, 500 Seventh Avenue, N.Y., N.Y. 10018. Div. of Naman Rainwear Inc.

Give gold.



Do you think the gift of golden Galliano is too sentimental?

Perhaps it is.

The taste of Galliano is decidedly romantic, with overtones of baroque Old World richness.

According to the Italian legend,

Galliano is distilled from the rays of the sun, so perhaps it would help to describe the taste as, simply, golden.

But the tall bottle of golden Galliano makes a splendid gift. It isn't the thought that's sentimental.

It's the gift of gold behind it.



80 PROOF LIQUEUR IMPORTED BY McKESSON LIQUOR CO. NEW YORK, N.Y. © McKESSON LIQUOR CO. 1969

If Gorham Sterling is your silent desire, break your silence one week before your birthday or anniversary.

Silent desires are unfilled desires, unless you are married to a man who can read your mind.

So, tell him. Tell him what you would really love for your birthday or anniversary is Gorham Sterling. If his comment is, "Gorham Sterling???", don't try to explain why you want sterling because a man will never understand that. Tell him why you want Gorham and do it before he can catch his breath.

Tell him Gorham Sterling is more than just a pretty pattern. It is a Total Design. (He may like that.) Tell him that means a perfect balance between ornamentation, shape and function; and between the timely and timeless, so it will be fashion forever. (He'll like that for sure.)

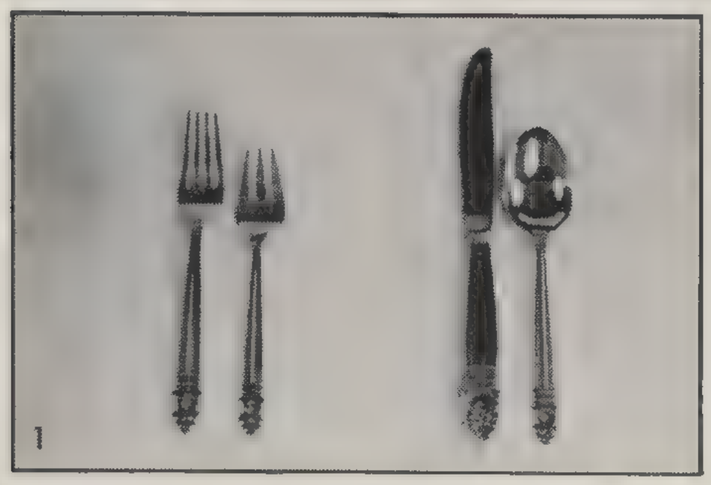
Then tell him you've already seen the design you love at your favorite department or jewelry store. Tell him its beauty is unmistakably Gorham. Maybe he won't appreciate that, but we bet you'll get your Gorham Sterling, anyhow.

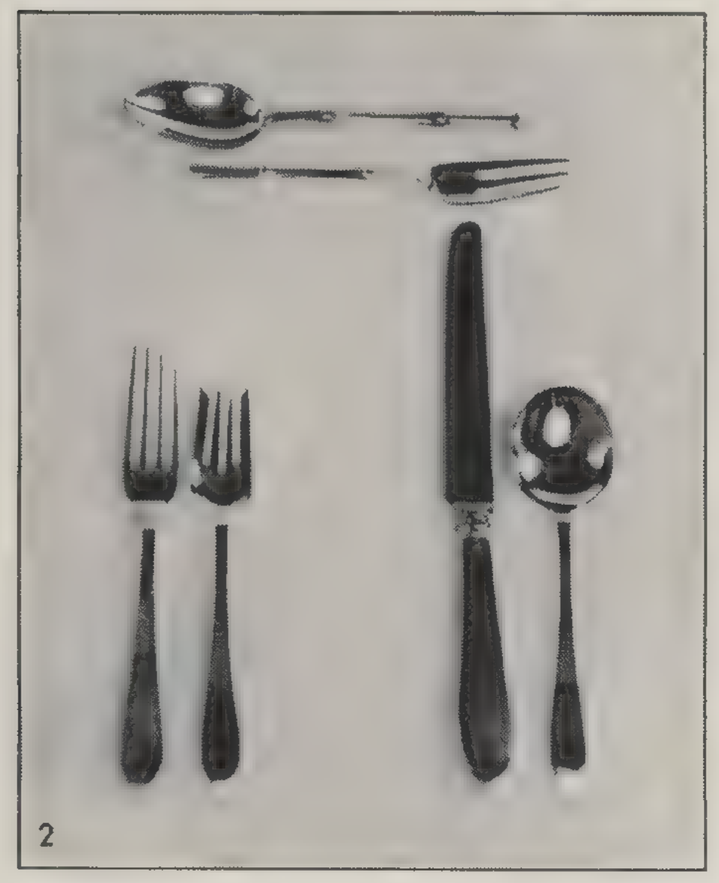


Chantilly GORHAM DIVISION OF textron PROVIDENCE, R.I. Strasbourg Medici Fairfax King Edward

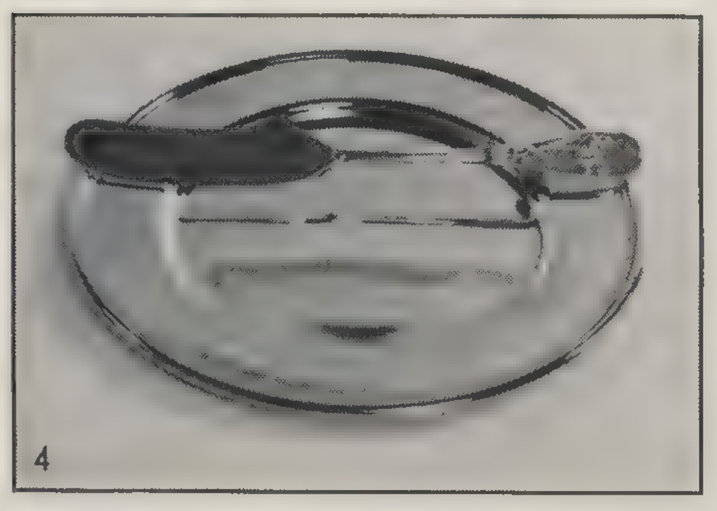
unmistakably Gorham | ORIGINALS IN STERLING, CHINA, CRYSTAL

How good a table do you set?


1


2


3


4


5

Test your table wits: Are you with the new easy, speedy life?

Do I have to put a full place-setting out for every meal? No. Set what you need. If you're serving bouillabaisse, you may not need a dinner knife. In photograph 1: no butter knife (old rule, still good: never a butter knife in a dinner setting). The sterling: International's by-now-classic "Royal Danish." At Altman's.

Can I set the dessert knife and spoon on the table? You bet. Put them above the setting (see 2), fork below spoon.

Can I mix patterns and periods in a place setting? Absolutely, see 2 again. The main place setting is "Faneuil," introduced in 1910; the dessert things are "Bamboo," which hit the table in the 1960's. Both patterns, Tiffany.

How would a liberated married woman mark her silver? See 3. She might revive an old notion and put her maiden initials and her husband's side by side (left), or, less liberated, put their last initial at the peak of a triangle with her first initial and his at the base—hers first (right). Or she might try an old, still-going way: her maiden initials only. Antique English sterling pieces shown, from James Robinson.

I love vermeil. Must I wait till I have a whole (groan) table full? Not a bit. Mix it with silver at will. In 4, a silver knife joins a vermeil plate.

Butter knives? On the plate? Off the plate? At a slant? See 4. They go horizontally across the top of b. plates; handle to the east, blade edge south; the plate, northwest of main setting. Clear? The sterling knife here, one of the Audubon bird series; from Tiffany.

I cook Chinese. Where do the chopsticks go? See 5. They go at an angle across the outside spoon. Other odd utensils, such as oyster forks, go the same way. The sterling flatware is Kirk's "Old Maryland Plain." Silver-plated chopsticks, by Kirk International. All at Altman's.

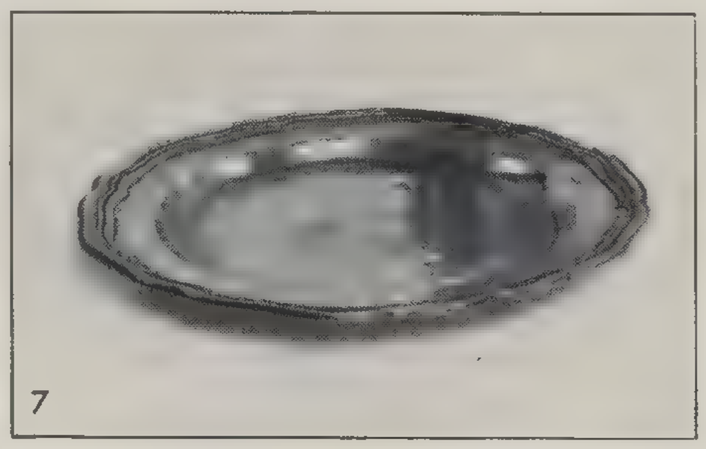
The new pewter looks great; can I mix it with silver? Yes, and steel. See 6. The pewter goblet and wine cup here team with a pewter-handled, steel-bladed steak knife, and "Fairfax" sterling flatware. All by Gorham.

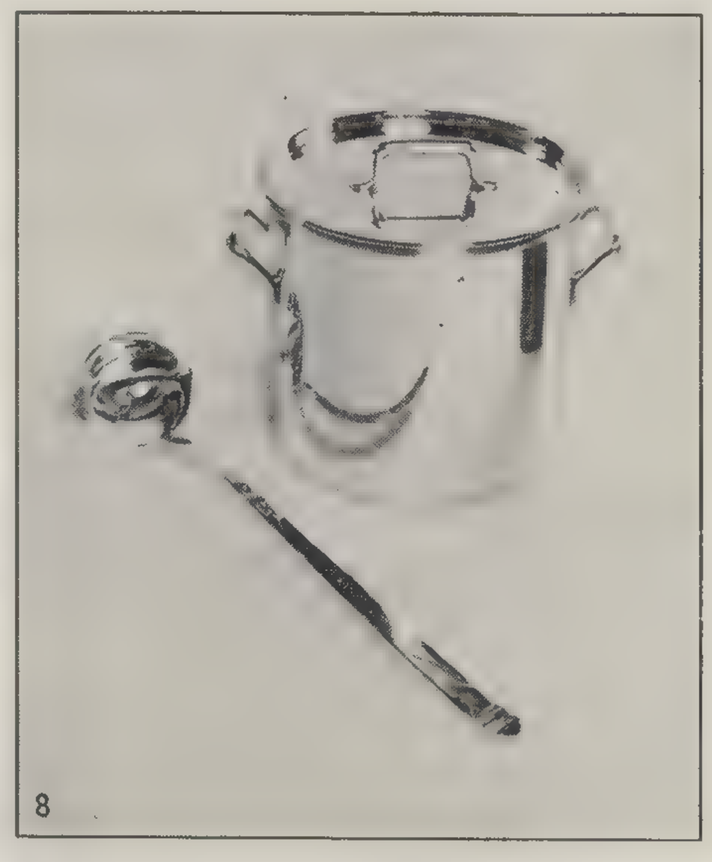
Is pewter safe? Does it make things taste weird? Although it often comes in old patterns (see 7), new pewter is made without lead, is safe, alters no flavors. Plate by Oneida.

My staff of one, me, likes one-dish, serve-at-the-table meals. How do I get rid of that stove-to-table look? Beat yourself at your game. Get the most exalted tureen you can find. Sterling stock pot and "Hampton" ladle (8), Tiffany.

It's raining forks when guests go back to the buffet for seconds. What to do? Welcome the return of *porte-couteaux,* (9), those little European bridges that hold flatware between servings. Good for carving equipment, too. This *porte-couteau,* Royal Irish sterling; English Sheffield carving set. All at Altman's.


6


7


8


9

BRAD OLMAN

Always wear white
when you feel very special.
Like I feel today.
Peaceful.
Pretty.
Floaty.
Pure.
I could be a lady-cloud lazing along.
the summer horizon
the way I feel.

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VOGUE BOUTIQUE



NOVEMBER WEATHER-CLOTHES

What to wear for Weather—the all-time great country looks we always remember and long to have—slickers, pea coats, duffles, the best looking Harris tweed overcoat, alpaca-lined windcoats to beat any storm, all perfect with cashmere pullovers, corduroy jeans, grey flannels. They're *authentic* and designed specifically for rain and cold!

REDISCOVERY! THE CLASSIC "LUMBERJACK" SHIRT—RED AND BLACK BUFFALO PLAID (IT'S THE NEW "MUST-HAVE" UNIFORM FOR SKI IN FRANCE AND SWITZERLAND THIS WINTER). THE BEST LOOKING "COUNTRY" SHIRT OVER CASHMERE TURTLENECK ($70, AT JAX), CORD STRAIGHT-LEGGED JEANS ($9, AT WRANGLER WRANCH). SHIRT, $14, AT L.L.BEAN INC., FREEPORT, MAINE.



1. Remember yellow school slickers (till now we've been tempted to snatch them off a New England fisherman's back)? Found, and perfect for country rain-walking, $5. Fulton Supply Co., 23 Fulton St., N.Y.C. Matching sou'wester, $2.50. Rubber and canvas Newmarket boot, $20. H. Kauffman & Sons, 139 E. 24th St., N.Y.C.

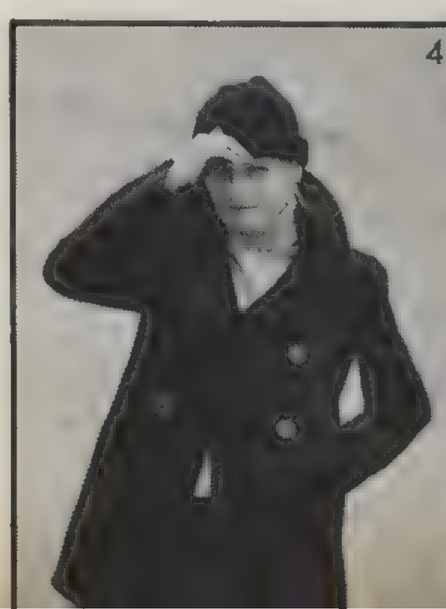
5. Patti d'Arbanville, in a perfectly classical English, brown, caramel, and green Harris tweed overcoat to wear with everything from jeans to the best grey flannel skirt; $250. More English-classic—cocoa-checked flannel trousers, $45. Handknitted Aran Island fisherman pull, $120. All from San Francisco Clothing, 975 Lexington Avenue, N.Y.C.

TO KNOW ABOUT

To be extra beautiful this winter—the secret place of some of the most gorgeous women around! The place to go (or write or telephone): **Makeup Center,** 150 W. 55th St., N.Y.C. Phone: (212) 247-1166. Where *Naomi Sims* and *Diana Ross* get their eyelashes; *Barbra Streisand*, her iridescent translucent powder; *Catherine Deneuve*, pearl dust highlighter; *Appolonia von Ravenstein*, gold powder shadow; *Tamara Dobson*, cocoa mousse foundation; the *Supremes*, mint pack facial mask; *Patti Harrison*, beauty scrub; *Bette Midler*, shimmer liquid highlighter; *Cher*, honey and almond paste; *Mia Farrow*, clear lipgloss. . . . The point: *Makeup Center* makes its own special wonderful things—supplies almost every model and actress around with at least part of her "bag of secrets." Now Make-up Center is available at Sonia Rykiel in Paris, Sergio Valente in Rome. Word has gotten around!



2. Bonnie Pfeiffer's "Grenfell" coat (there's nothing more perfectly designed for weather!). Hooded, tan twill lined in alpaca. $160. Abercrombie & Fitch.
3. The best windjacket for winter sailing or woods-walking. Red cotton and nylon, water repellant, quilt-lined. $38. Leon Greenman, 132 Spring St., N.Y.C.
Colombian alpaca scarf, Sermoneta, 251 E. 77th St., N.Y.C. 4. The authentic pea coat to wear with a watch cap, jeans, $25. Fulton Supply Co.



BARBARA BERSELL





6. Hooded duffle coat, camel with bone toggles, $70. The winter scarf, 8 feet of grey, brown, and white wool, handknitted in Iceland, $11. Both from L.L.Bean Inc.

It was Some Party. Ballantine's was there.



©"21"

THERE was no siren song sweeter than the prose of the Cunard brochure with its breathless promises of "a week of life as it should be lived."

The 1920's. The Transatlantic Week. The Cunard liners. Eastbound across the Atlantic. New York to Southampton. 5 days.

Bon Voyage baskets, streamers, the sound of the dressing gong, the stewards' starched jackets, and everywhere the scent of gardenias and oranges and the sea.

It was a time when one never knew who would be on board. When everyone was a celebrity, even the dogs. A dinner jacket was the most important piece of clothing in a gentleman's wardrobe. And every sweet young thing stocked in a supply of floaty dresses.

Midnight on the Mauretania — 3 days out. The lilt of the "Dardenella" easing up from the lounge. People slouched in deck chairs hating to say goodnight.

Ballantine's was there. A scotch the color of old money. Like the voyage, a scotch to be savoured.

Taste the scotch that was there



Blended Scotch Whisky, bottled in Scotland.
86 proof. Imported by "21" Brands, Inc., N.Y.C.

VOGUE BOUTIQUE

WINTER CLASSICS THAT WORK!


1

NOVEMBER . . . weekends of country - walking in jeans, pull-overs, boots, an extra-favorite hat . . . Key: Choice cold-day looks, super - attractive and PRACTICAL! . . . The newest ways to put them together — the narrowest cord jeans tucked into oiled hunting socks; the surprise—a riding shoe for walking! *The* water boot, an English canvas-and-rubber riding boot as trim as one of leather. Sailing sweaters, smartly oversized (and large enough to wear over thin body-hugging, warming pullovers of cash-mere) . . . they're oiled to repel wind and water . . . great for skiing or winter-afternoon movies!


2

2. The bag to have with classics . . . Abercrombie & Fitch's chocolate suède shoulder-strapped "game bag." $28.



THE NEWPORT JACKET! EVERYONE IN NEWPORT HAS ONE! NEON-COLORED, VINYL-COATED COTTON SAILING-BREAKER...SHOCKING PINK, LIME, YELLOW, $30. TO WEAR OVER A NEON SAILING SWEATER OF SHOCKING ORANGE, $33. (THESE SMASHING "SAFETY COLORS SHOW IN FOG, WHICH IS KEY TO WINTER SAILING!) AT THOMPSON-FORBES, 202 BELLEVUE AVE., NEWPORT, RHODE ISLAND.

7. The Winter Hat! Chocolate and écru knit cloche from Colombia, $15, at Sermoneta, 251 E. 77th St.
Hands . . . English oiled oatmeal wool hand-knitted mittens, $4, from Fulton Supply Co.

3

1. Barby Minty's favorite look for jeans and boots: cable-stitched wool turtle-neck, $30. Tweed cap, $3. Fulton Supply Co., 23 Fulton St., N.Y.C.


4

3. Norwegian water-resistant wool "Sea Wolf" turtleneck, $33, Fulton Supply Co. How to wear: a navy watch cap, narrow, cream cord pants to tuck into boots, $11, L.L.Bean Inc., Freeport, Maine.

4. Authentic British Navy "pepper and salt" tweed oiled turtleneck, $30, Fulton Supply Co. Brown cord jeans, $9, Wrangler Wranch, to tuck into socks.


5

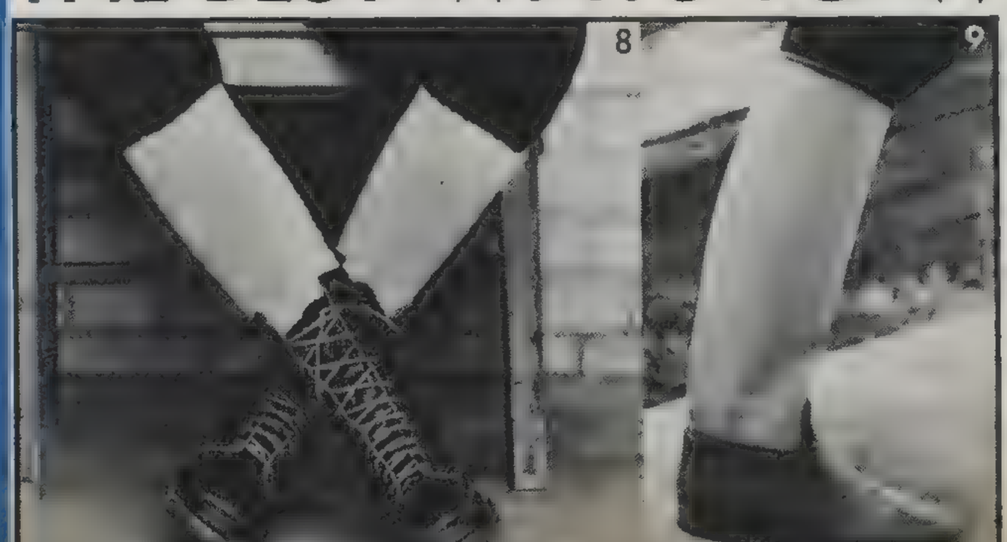
5. Hooded, wood-toggled oatmeal tweed duffle sweater, $150, San Francisco Clothing, 975 Lexington Ave., N.Y.C. Icelandic 8-foot wool striped scarf; $11, L.L.Bean.


6


7

6. Barby Minty on her "thinking log." Chocolate and écru, super-warm pullover from Ecuador, $38. Bolivian alpaca scarf, $7.50. Both, Sermoneta, 251 E. 77 St., N.Y.C. Cord jeans tucked into Icelandic socks, $6, L.L.Bean Inc.

THE BEST WAYS TO WALK IN NOVEMBER WEATHER


8 9

8. Tuck narrow cord jeans into oatmeal oiled socks (water-repellant), $1, Fulton Supply Co. Hiking boots: oiled leather, rawhide laces, $39, Abercrombie & Fitch.

9. The winter rain boot—tan waterproof canvas and brown rubber Newmarket stable boots, $20. From H. Kauffman & Sons, 139 E. 24th St., N.Y.C.

10. Fulton Supply Co. oiled wool socks in the "November walking shoe"—English riding shoe of mahogany leather, $30, from H. Kauffman & Sons.


10



Catherine Deneuve for Chanel

CHANEL

Perfume in the classic bottle from 9.50 to 400., Eau de Toilette from 7.00 to 20.00, Eau de Cologne from 4.50 to 20.00, Spray Perfume 7.00, and Spray Cologne 6.50.

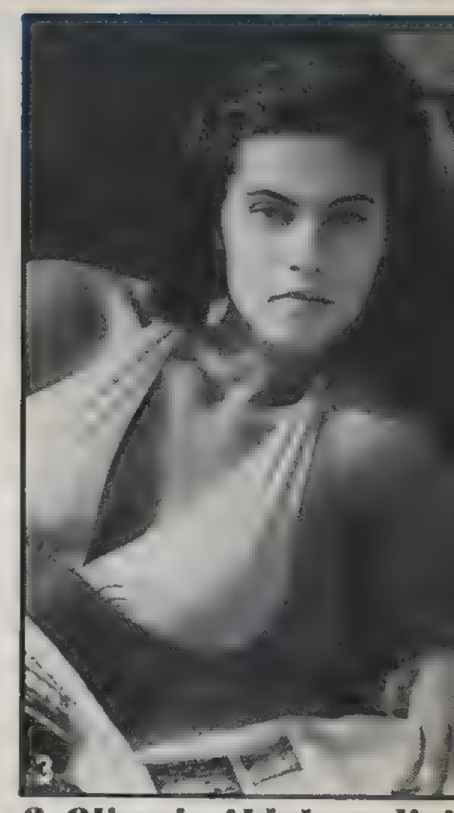
VOGUE OBSERVATIONS



VENICE ON VOLPI TIME

It was a shining hour for Venice this year. They (*tout Europe*, and a bit of U.S.) flew, drove, and—with luck—yachted in for the ball Conte Giovanni Volpi di Misurata gave for the eighteenth birthday of his niece Donna Olimpia Aldobrandini, the first ball in the Palazzo Volpi since 1966. With it, attendant pleasures: the zingy dinner parties given by Conte Brando Brandolini, who opened his palazzo especially for Olimpia and her young friends—among them, three Brandolini sons. In another Grand Venetian Palazzo, with a secret garden tucked across a narrow canal, Baron Alessandro Rubin de Cervin Albrizzi gave candlelit dinners; women carried fans, their gestures romantic, flirtatious. . . . One evening: a Vivaldi concert—orchestra hidden, music reverberating in the domes of the church where Vivaldi wrote his music. . . . One evening: a laughing, crowded *souper* given by Hélène Rochas upstairs at Harry's Bar. . . . Any evening: the Piazza San Marco after six, friends drifting by, drinking *skiwasser* (grenadine and lemon juice). . . . Any time: action on two great yachts—Simone and William Levitt's "La Belle Simone" (1), and Theo Rossi's "Tritona" (2). . . . At the top of any time: the ball that triggered it all.

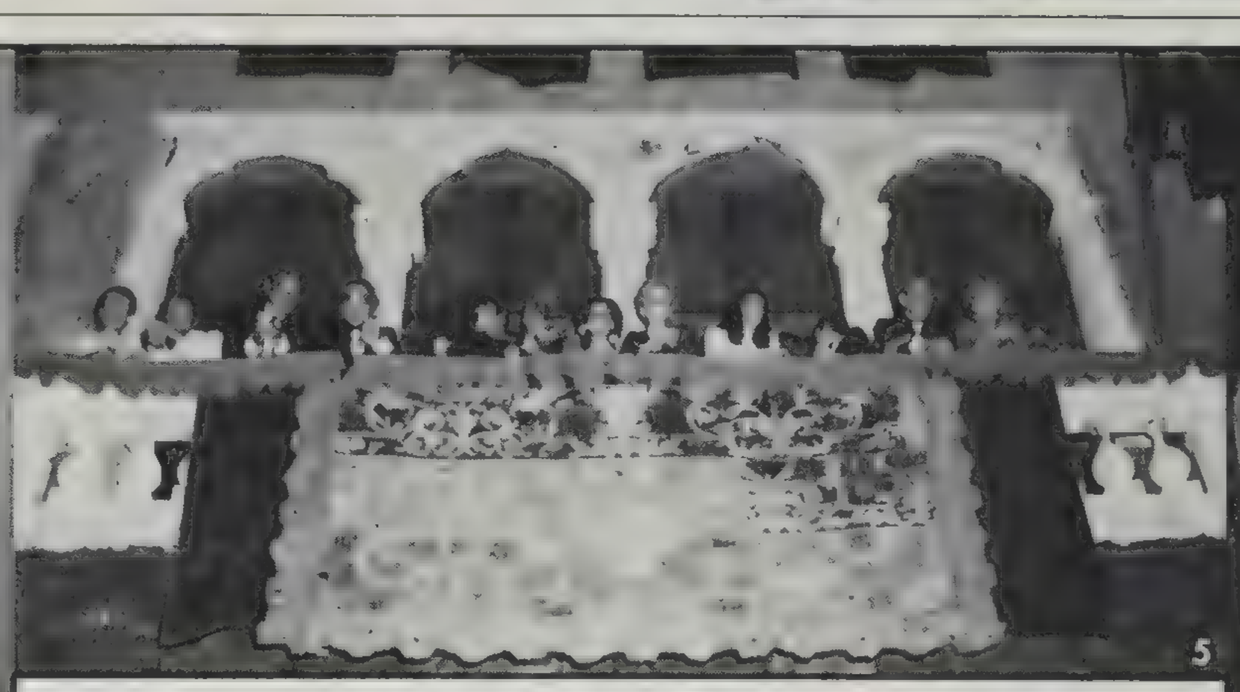




3. Olimpia Aldobrandini a vivid, inquiring girl, plans to be a journalist.



4. Hélène Rochas, wearing grey chiffon and feathers by Saint Laurent.





AT THE VOLPI BALL
THE PEOPLE, THE LOOKS, THE SCENE

On the great tapestry-hung balcony (5) of the Palazzo Volpi, guests watched other guests arriving by boat up the Grand Canal. (For more about the ball, see pages 196-197.)

6. Mitzi Newhouse and Pierre Bergé, with Lily Volpi (center), Giovanni's mother who insisted the reception gallery be brightly lighted so guests could enjoy each other's appearance.

7. Diane von Fürstenberg, all ruffles, and alluring length of leg.





8. Harriet de Rosière, in one of the evening's magic strapless dresses; Yves Saint Laurent; Mary Russell; and Giovanni Volpi. 9. Audrey Hepburn Dotti, her face framed in tender-pink ruffles. They danced in the yellow-damask ballroom to a Brazilian orchestra. At four in the morning, an everything-buffet appeared. Later, for breakfast, pasta e fagioli and champagne.

JACK NISBERG



10. Rosemarie Marcie Rivière with Prince Rainier of Monaco. 11. Elsa Martinelli.

"The suffering mother is for soap operas only.
Today's woman feels free to be a lover with her husband—
and a child again, with her children." Dr. Joyce Brothers.



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JOE FRANK OF HOUSTON has a way with the pants suit. The marvelous charm of a shirt-jacket that moves in tune with the body. No-cuff pants that balance the new short hair you'll be wearing.
And the fabric? One of the great ones from Octet Fabrics. A silky-soft, easy-living love of a knit: all Trevira® textured polyester. Happy clothes are here again!

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This great Joe Frank of Houston pants suit shown (turtleneck not included) in peach, white, seafoam, and navy about $80.00.
At these fine stores: Lord & Taylor, New York; Bullock's Wilshire, West Coast; J. L. Hudson, Detroit; and Neiman Marcus, all stores.

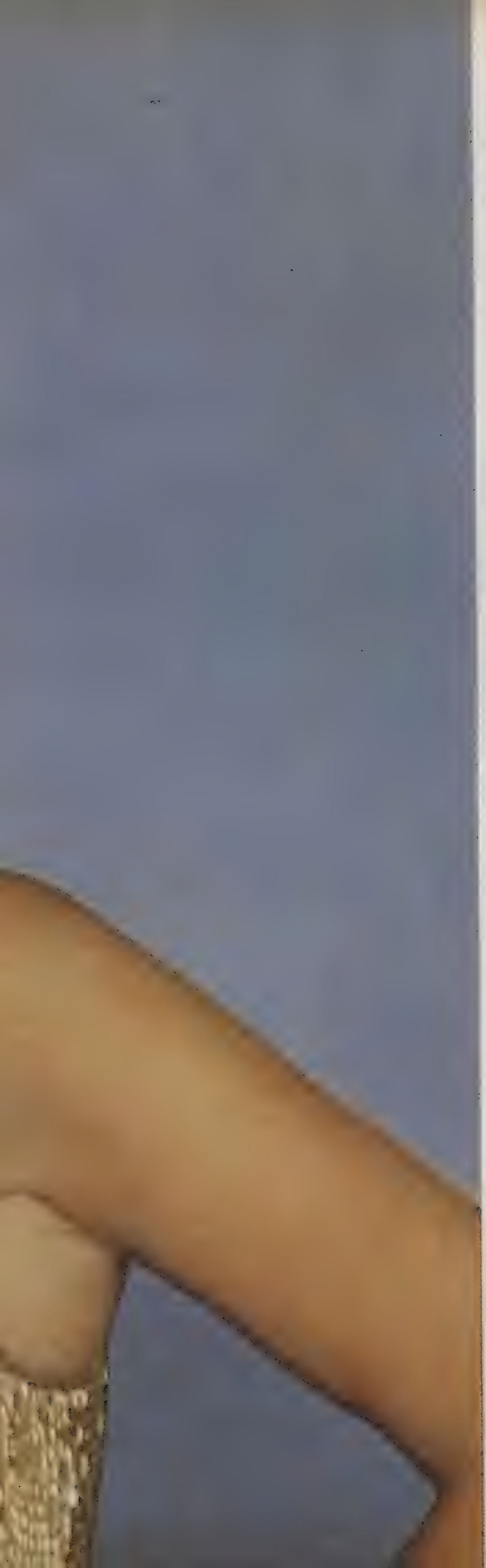
NOVEMBER 1973
VOGUE'S POINT OF VIEW

Everything is an accessory

TIP. Don't approach today's fashion with yesterday's attitudes—it's a whole other concept of dressing. It used to be that we bought a total look, embellished it with a jewel or scarf, and that was as far as a look could be pushed—the dress went with the coat, the jacket went with the dress, the suit was a suit eternally. Only the accessories moved. Now, everything is an accessory—everything moves. We dress in pieces; we put a look together as it suits the mood of the moment and when the mood shifts, we can pull it all apart and do it another way—with other pieces; other makeup, a sexy little strip of a sandal instead of a pump; a rope of jewels around the waist instead of around the neck; an auburn rinse to make ourselves a redhead for a night when we're wearing peach satin. There are no more set-pieces—everything works many different ways; works harder; longer . . . everything amortizes. We are forever past the time when it was fashionable to empty your closet every season. Dressing today is collecting, weeding out, adding on—continuity, not obsolescence....You have your basic collection of little cashmere pullovers . . . and pants in the same colors. And this season you think about putting them under a pale, beautiful double-faced coat. And one day, along comes *the* perfect dress . . . and in your closet is the coat to go over it . . . each new thing makes things we already own go further. **...There is no other way to dress today—it is modern, it is practical, it is chic. It is fashion now.**

FASHION NOW





BEAUTY—
everything is an accessory

Just as we've always known the thigh bone's connected to the hip bone, the hip bone's connected to the backbone . . . so we know *now* the accessory connects firmly to the whole fashion picture, no longer a "supplement or subordinate," as Webster's Dictionary tells us, but a vital part of any look. Everything *is* an accessory, a coat as much as a shoe, a dress as much as a sweater. The two areas newly termed accessories—*makeup and hair* connect indivisibly with anything you might buy this winter.

Your hair is...

from start to finish, geared to **time, place, environment.** Time here is evening, late. The place—dressed up, probably part of a crowd. The environment? Nothing but glittering, so makeup must match it . . . master it.

WHAT TO BELIEVE IN MAKEUP NOW

Sandra is the new, bright technician at Kenneth, makeup division. She believes: 1) All makeup should start with a concealing cream (Kenneth's On Your Mark) to cover shadows, blemishes, poor skin tone. 2) For "instant warmth," a colored gel (here "Ultima" II's Bronzed Copper Gelstick) in a broad band of color from hairline to just short of the nose. She also believes a bronze gel tones down any natural red—which, although natural, can still be the wrong red. 3) Bronze gel again to color eyes—its metallic glint softened by a trace of walnut-brown shadow in eye crease; Elizabeth Arden's 8 Hour Cream under brow and *on* the brows. 4) "Brows—grow them," she says. "Every face needs a brow." 5) A drugstore eyelash curler to curl lashes, "better than false lashes" for giving eyes drama—providing you use an extra-light mascara, like Kenneth's, that doesn't drag curl down. 7) An extravagant amount of blusher—copper-toned—to accentuate bone structure, applied *under* cheekbone. 8) Light loose powder to "quiet down" any blatant shine. 9) A rich, bright-healthy-looking mouth—using first a gloss, then a color.

Your makeup is...

part of your life and your lifestyle. François of Kenneth, who styled the hair seen here, believes hair must be "kept within its own character. One shouldn't demand of it more than it can accomplish."

WHAT TO BELIEVE ABOUT HAIRSTYLES NOW

"The nape of the neck is appealing. When hair is the right length, the right movement shows it," says François. He thinks most women can wear a length that stops at the point where the neck joins the shoulders. "Length governs movement. Even an eighth of an inch can throw out the whole purpose of a style." Here, François has set out to achieve a look that moves horizontally as opposed to vertically—"against gravity instead of *with* it, downward. This makes hair look more alive." He deliberately set it to show the ears. "Ears with earrings are all part of the style, add the same appeal as the occasional sight of the nape of the neck."

Cartier earrings. For more about the Norell dress seen here see page 178. Hair and makeup on these 14 pages by François and Sandra, both of Kenneth.



FASHION—
everything
is an accessory

A white coat is
to own—
for practical reasons

A shot in the arm
for your whole wardrobe—

Remember about tailored coats—



A jewel is to wear — as a belt

Today's jewel is the pared, unmonumental, tailored jewel in the simplest of settings—like this ruby and emerald necklace from Van Cleef & Arpels, the glory is all in the stones. And the pleasure (and the amortizing!) is in the wearing—often —with many things—especially as a belt.

You can put it with a pale-grey pullover and pants—
the one-color, unpiece-y way to wear your basic Halstons—and put the whole thing under his unlined white cashmere coat. The easy-evening uniform...that you de-uniform with a marvelous jewel. (Failing rubies and emeralds: ropes of coral and gold beads; grey and white pearls...real or fake.)

Belt it over a black anything—
a short black cashmere sweaterdress or a long one. A long, slim, pleated black crêpe-satin skirt with a black crêpe de Chine blouse—tucked in (you don't want a lot of things dripping down the front).

Move it around—
tie it into the neck of a dark-brown crêpe de Chine shirt—or scarlet—or peach. Or, with strapless black velvet, loop it so the ends fall on bare skin—the sensuous way to wear a jewel!



Season-crossing pieces to collect now

From Bill Blass—a dressing-in-pieces pioneer—two looks from his new resort collection to pull apart, put together other ways, and start using now.

The complete package,
left, in butterscotch brown and white: the perfect, hand-knit, super-fitting sweater; the white jersey skirt; the silky shirt and scarf (we made it a sash—it's a wrapped-waist year!).

The sweater never sleeps—
it's your year-round jacket over white or anything pale: a butterscotch-wool skirt...a marvelous crêpe de Chine print dress in butterscotch and white . . . creamy Honan pants. Try it buttoned almost to the top, narrow-belted over pale-grey pants.

The skirt is a find—
a white skirt you can't see through! A must for spring, summer, day, night, travel. Put it with all your T-shirts. With the black-knit halter on page 185 —and your last-summer Panama.

Stripes—
the fashion to watch, right, in a blue-and-white-on-mocha pyjama that's almost a self-contained wardrobe—shirt, trousers; dotted halter underneath; dots wrapping the waist.

Everything works with something else—
the halter with a white skirt. The trousers with a navy T-shirt leashed at the waist. The shirt as a jacket—over the trousers, white flannels, a white skirt. Or knot it on a tanned midriff—the all-time hot weather look!

Both Bill Blass turnouts, available late November. *Left:* Wool-and-linen sweater, viscose-and-silk blouse, wool skirt knitted in America (Jasco Fabrics), about $575. Saks Fifth Avenue; Hutzler's; Garfinckel's; Harzfeld's; Neiman-Marcus. Diamond-and-gold jewelry, by Tiffany.

Right: Viscose-and-silk shirt, about $165; halter and sash, about $120; trousers, about $140. Martha; Kaufmann's; Halle's; Swanson's; Neusteter's; I. Magnin. Jewelry, Van Cleef & Arpels. Hair, by François; makeup, by Sandra—both of Kenneth. Other accessories, page 253.



EVERYTHING IS AN ACCESSORY

What to spend a fortune on

Norell's spectacularly simple big-evening star, left, all trembling with gold bugle beads–the slip of a dress, sashed in satin ribbon; the cardigan, an event in itself.

The cardigan goes on forever—
over black, white, brown . . . if you want to be a really big show-off, put it over a scarlet crêpe de Chine pyjama. . . . Beautiful over a black chiffon blouse and chiffon-velvet trousers–wrap the waist in chiffon with a rope of rubies and gold; put rubies at your ears.

...goes over everyday pieces—
transforms a simple cashmere pull and pants–all black, all grey–always one color underneath.

...goes south—
over a white georgette shirt and pants . . . over and over, the cardigan pays its way.

The best glitter pullover, right–slinked over the hip and thin as flame–from Galitzine, the Roman Empress of evening pyjamas, who turns it out with her favorite Borbonese jewels and purple pants.

It moves—
over a long, slithery skirt of pine green or brown, with a fur jacket–sable especially. . . . Another kind of evening–grey wool pants.

Step up makeup for glitter—
start with a whitish base, then hit it with blusher–a pinky tone–along the hairline, on the cheeks. Have a blue-red lipstick; a smoldery eye–here, green and blue were smudged together with a touch of grey . . . adds a little mystery.

Left: Norell, designed by Gustav Tassell; about $5,250. Bonwit Teller; Nan Duskin; I. Magnin. Harry Winston jewels. *Right:* Galitzine lamé pull, Stucchi fabric; pants, Sarti fabric. To order, I. Magnin. Sandra of Kenneth did the makeup, using Galitzine's Transparent Alabaster foundation; Peach blusher; Ruby Red lipstick; Opalescent shadows in Jade, Blue Lagoon, Diamond Grey—all, Lord & Taylor. Hair, François of Kenneth.

KOURKEN PAKCHANIAN





EVERYTHING IS AN ACCESSORY

The way you wear color at night

First, think color; then, think pyjama: color at night starts there. Great instance: Blassport's peach crêpe-back satin pyjama, left, wrapped and wrapped at the waist.

The shirt has other friends—
slip it under the jacket of a black velvet dinner suit... tuck it into pale-grey flannel pants... into black velvet ones (instead of the fascia, use a black leash belt with a gold and silver buckle).

The pants take a sweater—
a thin, silky black pull, long-sleeved, with a low crew neck that you can drop a chain of rubies in. Leave the waist wrapped as is. But go to a black silk sandal (other times, bronze; it's beautiful with peach).

Trigère's ombré-green charmeuse pullover and bias skirt that flows around the body like liquid jade and drifts off in handkerchief points –if you wear it, wear it as if it were the only color in the world.

Collect greens—
a greeny-red mirror earring... a green silk pump... a perfect evening bag in metallic green lizard with an Art Deco pattern in varying tones and textures of green.

Makeup is the only other color to add—
for lips, cheeks, and nails, use a red with a drop of blue in it–subtle but not shy, like the dress. If you have brown hair, try an auburn rinse. And a green eye.

Left: Blassport pyjama of Celanese acetate and FMC rayon (Onondaga fabric). About $130. Miss Bergdorf of Bergdorf Goodman; Kaufmann's; Stanley Korshak; Swanson's; Neiman-Marcus; I. Magnin.

Right: Trigère dress, Guillemin silk. About $735. Saks Fifth Avenue; Garfinckel's; Montaldo's; Halle's; Neiman-Marcus. Judith Leiber bag. Saks Fifth Avenue; I. Magnin. Other accessories, next to last page. Coty's Great Coverage All Day Makeup in Golden Bronze; Coty's Emeraude perfume, lightly lit with musk.

KOURKEN PAKCHANIAN





EVERYTHING IS AN ACCESSORY

Start collecting stripes

. . . they're moving up fast! Here, some early favorites . . . and how to use them for all they're worth.

The hot-stripe shirt,
left—a Bill Smith sizzler, worn with a long white lineny skirt. By day, tuck it into a short one. Put it with a white linen suit. Use it as a jacket over T-shirts; over strapless jersey tubes, long or short—don't go South without it.

A pale mouth would vanish—
bold stripes want a bold, brilliant red (see closeup, far left).

Don't add distractions—
that's what the strong, pure stripe of a watch, *opposite*, is telling you—and the gold chain just wrapped around (another—personal—way to wear a jewel).

Stripe your waist—
use two scarfs (above, white with navy, with green); fold to make the stripes fall diagonally; sash tightly on white pants—or do it with neckties. You can add a rope of rubies . . . or your chain.

Stripe your wrist—
with twists of silver and colored enamel . . . and a stripe of a watch. . . . Stripe your fingers with little bands of enamel. Mix together red, navy, topaz, amethyst . . . two, three at a time. To collect now.

Left: Shirt of acetate and nylon (Mantero fabric); Fibranne skirt (Gasmey fabric). By Bill Smith for The Skip Collection, about $160. At Saks Fifth Avenue; Jacobson's; Stanley Korshak. Van Cleef & Arpels jewelry. Piaget watch at Van Cleef & Arpels. *Above:* "Sash," by Echo Scarfs at Saks Fifth Avenue; Joseph Horne; Hudson's; Frost Bros.; I. Magnin. Audemars Piguet watch at Tiffany. Jewelry, Eva Graham for Graco Imports.

KOURKEN PAKCHANIAN





EVERYTHING IS AN ACCESSORY

What makes black a thriller at night

Do a vivid makeup. Add diamonds, but not as if they were going out of style–the glamour of black is in the understatement.

The fur sweater,
opposite–the mink-covered black cashmere cardigan that Viola Sylbert designed for Alixandre, and everyone wants . . . to put over everything narrow, all the time.

The best little halter,
left–the Saint Laurent black cotton knit that you get at Rive Gauche and wear till it drops. Wear it as shown–slinked over The Company swirl in strips of satin and crêpe, with a satin leash (try a diamond rope . . . a gold snake). . . . Wear it with black satin trousers and black mink sweater . . . with a black velvet dinner suit (throw the jacket over your shoulder and see what happens!) . . . Wear it on a hot day with all white–Panama hat, sharkskin pleats–and scarlet toes.

The dress you do nothing to,
right–the simple, glittered, black broadcloth one-shoulder Galanos that "wraps" around the body like lemon peel. Add only a tailored diamond in each ear . . . and beautiful shoulders.

Opposite: Viola Sylbert for Alixandre; natural ranch Saga mink from Scandinavia. About $1,500. Henri Bendel; Nan Duskin; Garfinckel's; Jacobson's; Bonwit Teller, Chicago; Halls Crown Center. Diamond-and-gold jewels, David Webb. *Left:* Yves Saint Laurent halter. About $39. Late November, Bloomingdale's; Swanson's; Sakowitz; I. Magnin. The Company skirt, in crêpe-back satin of Celanese acetate and nylon (Hargro fabric). About $30. In junior sizes. At Abraham & Straus; Garfinckel's; I. Magnin. *Right:* Galanos dress, of Agnona wool-and-silk. About $975. At Martha; Frances Heffernan; Amelia Gray. Accessories, next to last page of this issue.

KOURKEN PAKCHAN'AN



How to get more out of a shirtdress

Jaeger's two-piece wool challis, left, in a navy-and-gold geometric–a classic shirt and the hip-stitched, lean-falling pleated skirt we've all been looking for. It's the perfect basic dress...among other things.

The shirt has a separate life— tucked into jeans...as a jacket, buttoned once and leashed over a navy pull and pants.

The skirt cries for the skinniest sweater— find for yourself a thin-rib navy crew-neck that ends where the pleats break; around it, put a braided brown suède leash with a simple brass closing; stick a clip to one side of the neck and slide in all your narrow gold chains–neat and tailored (and the shirt is your jacket).

From Galanos, a designer who understands the seduction of a shirtdress–the best–the most sophisticated dress in town, right: the one-piece black matte jersey that looks like a separate little blouson shirt and side-wrapped skirt holding on the hip, revealing the leg as it moves.

Slip it under furs day or night— a cardigan of a coat–in sable, if you're thinking big. If you're thinking jacket–a little black mink sweater.... The cloth coat we'd love to see this with is the Halston unlined white cashmere on page 174–a knockout combination for evening.

Light it with diamonds at night— one at each ear...a ribbon of baguettes lying on the collarbone...a clip to hold the shirt open.

With this length of skirt, this height of heel— on a pump for day...on a black silk slingback at night (or a red one).

Left: Jaeger shirt, about $56; skirt, about $82. Late November at Lord & Taylor; Kaufmann's; O'Neil's; Maison Blanche. Shirt, also at Hudson's. Van Cleef & Arpels jewelry. *Right:* Galanos dress of rayon jersey (Racine fabric), about $895. At Bonwit Teller; I. Magnin. Hat, also by Galanos. Other accessories, next to last page.

KOURKEN PAKCHANIAN



HELMUT NEWTON

CYBILL SHEPHERD IN ROME

Furs are very female...

Female in furs these pages: Cybill Shepherd, this year's golden girl, starring as Daisy Miller *in Peter Bogdanovich's movie version of the Henry James novel (more about it later this issue). Then, a movie musical,* Quadrille. *In between, a whole new turn to her career: her first record album,* Cybill Does It . . . To Cole Porter, *out in time to be a Christmas present. Meanwhile, Cybill does it in Rome, in fur—*

The lapin of luxury, left: at the one and only Grand Hotel, the fur-lined coat, the sensuous way to be in fur: quilted white satin, silky-soft white lapin next to the skin. White satin pyjama, a strip of silver sandal. Coat and pyjama, Tivioli. Taroni satin. Coat, Holt Renfrew of Canada. **The most requested number,** above: a great little fur jacket that goes with anything, anywhere. This, in natural beige chinchilla over beige cashmere pullover and pants. Jacket designed by the Brothers Christie. About $6,550. Made to order, at Henri Bendel; Nan Duskin; Godchaux's; Swanson's; Sakowitz. These six pages, Cybill Shepherd's hair combed by Dina Azzolini. Gold-and-diamond jewels on these pages, by Bulgari. Accessories and fashion details, both pages, next to last page this issue.



Furs are very female...

What precedes champagne supper at the Grand Hotel, left—the cool, tall blonde with the Cybill-ine smile. And a new kind of fur—the reversible fur in beige broadtail. You can wear it fur outside, hide inside. Or the other way around, as here...with a beige cashmere sweaterdress underneath...diamonds, gold, and a strip of gold sandal. Coat, of beige-dyed Swakara broadtail lamb from South West Africa. About $3,000. Made to order by Ben Kahn at Cartier; Nan Duskin; Bonwit Teller, Chicago; I. Magnin.

The key to a perfect evening, right: fur and diamonds...and your basic sweater and pants...Here, the lean and easy polo coat in fisher...greige suède pants and a pale-olive sweater...diamonds at the ears, the wrists, and a chain of gold and diamonds around the waist (newest way to wear a jewel!). Coat from Reiss & Fabrizio, of natural Canadian fisher. About $6,500. Also made to order at Nan Duskin; Sakowitz. Bulgari jewels. Accessory and fashion details, next to last page.

CYBILL SHEPHERD IN ROME

HELMUT NEWTON

CYBILL SHEPHERD IN ROME



Furs are very female...

Gift of the gods, left—eternal sable sweeping through the Roman garden of Principe Enrico d'Assia—enough of a coat to wrap yourself up in and keep warm forever. Here, over a thin copper-sequinned pyjama, a flash of diamonds. Coat by Halston for Dan Grossman, of natural Russian sable. About $20,000. At Altman's; Roberts Furs, Boston; Bonwit Teller, Chicago; L. S. Ayres; Sakowitz; Goldwaters; I. Magnin.

Luxe, calme . . . Cybill (and friend) in the famous seventeenth-century garden of Queen Christina, now owned by Susanna Agnelli. . . . Cybill's mid-calf coat, in a beautiful new color of broadtail with silky fox edges. By Givenchy for Alixandre. Of wine-dyed Swakara broadtail lamb from South West Africa. About $5,500. At Bergdorf Goodman. Cybill's coifs, these six pages, by Dina Azzolini. Gold-and-diamond jewels, by Bulgari. Accessories, fashion details, next to last page.



PEOPLE ARE TALKING ABOUT...



Cash and credit, who gets what for free, and the soaring prime interest rate for floating capital. . . . The soggy market in soybeans—down, curiously; though more people are eating them, fewer meat-animals are. . . . Day-care centers for dogs.

People Are Talking About . . . The solid movie *Mean Streets*, set in Little Italy, realistic down to the diamond pinkie rings worn by the men on the fringe of the mob, with Robert De Niro (of *Bang the Drum Slowly)* as a convincing crazy tough protected by a friend who knows St. Francis of Assisi never ran numbers. . . . In Minneapolis, starting November 10, the Louise Nevelson exhibition—a range of works from the late 1940's on, tracing the evolution of her extraordinary black-and-white wood sculpture from "table landscapes" to the great mesmerizing walls. . . . A small revival of E. F. Benson's thorny Lucia books about English small-town living that started with paperback-starved wives on an American campus and has been given a boost by J. B. Priestley, q.v. above.

People Are Talking About . . . The scramble of new shows on the T & V, with "Orson Welles' Great Mysteries" looking good even though the accents of any given locale seem strangely exogamous. . . . Those two grand old pianos, Whittemore and Lowe recently giving out at the Rainbow Room from the old revolving stage. . . . A boon to SoHo art browsers (going to the new downtown Whitney perhaps): a new restaurant at West Broadway and Houston Street, The Ballroom—green carpets, well-spaced white tables, things like a ratatouille crêpe with Mornay Sauce and wild desserts. . . . The catchy spiked-shellac platter of the theme from *A Touch of Class* spinning away on radio now.

People Are Talking About . . . The ultra chic of going to Kung Fu movies in Chinatown. . . . *The Wooden Shepherdess,* Part II of Richard Hughes' trilogy "The Human Predicament," aiming alternate long shots and close-ups at England and Germany from the 1920's to Hitler; a fine read, written with skill beyond compare and a nice sense of detail—interiors, clothes, accents, and always the idiosyncratic. . . . Andrea Ferreol who plays the fat schoolteacher participating in the sex-and-eating-and-worse orgies of the movie *The Grande Bouffe,* which has brought howls of rage and outrage from most audiences, perverse cries of pleasure from some critics.

People Are Talking About . . . Walter Matthau in the movie *Charley Varrick,* as a cagey, agey cropduster-bankrobber-ex-stunt-pilot, wise, cynical, and manipulating, and a seconds-long cameo of his son Charles. . . . Second careers for women—not the old retread deals—but serious stuff—practiced, for instance, by the ubiquitous Kelly Girl people in a big way. . . . In Washington at the Freer Gallery an exhibition of Chinese figure painting which tells it like it was though the painting is rated less distinguished than the later landscapes of tortured trees and rocks. . . . This sign in a New York market: "Eat fish and quit beefing." . . . Icelandic, the new language to tackle at New York University. . . . Muriel Spark's sneakily entangling book *The Hothouse by the East River,* in which people think Mum (whose shadow falls the wrong way) is loony because she admits to a strange foreboding "as Caesar's wife said at dawn on the Ides of March." . . . *ZOOM*, the TV kid-show with real live members of the species, recently rescued from oblivion by grants from the McDonald's 'burger people and others.

"Explain the English?" That's what **J. B. Priestley** attempts in his new book, The English, omitting all those Celtic poets and Hanovers: the real English are "hardly ever rational—they're only different."



Washington's Renwick Gallery and its show of **Shaker furniture and objects**—pure line and craft with soul. Everything is from the collection of historian Dr. Edward Deming Andrews and his wife.



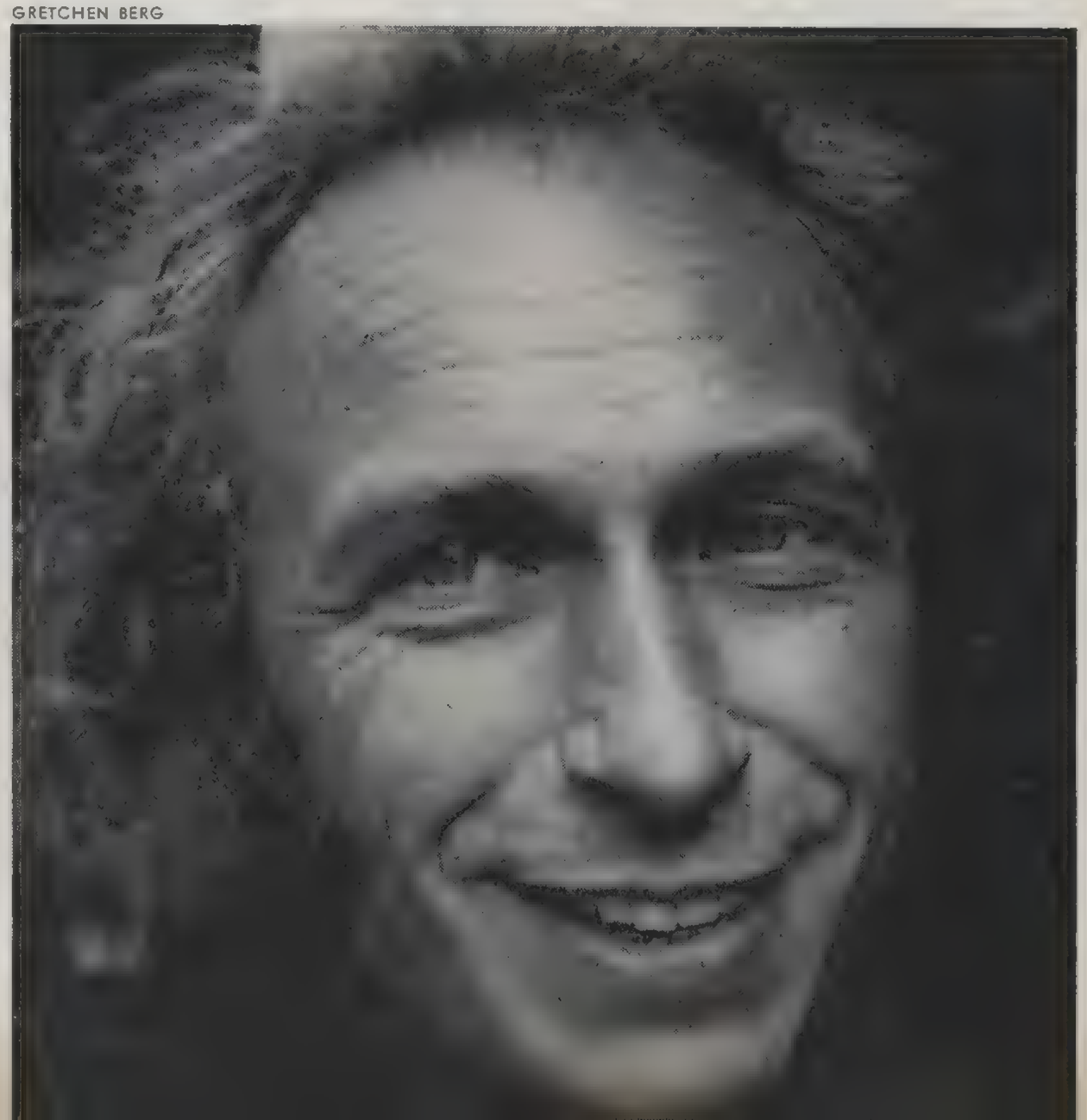
"Notebooks of Martha Graham": Superbly done by Harcourt Brace Jovanovich, it is "an ecstatic voyage" in the words of the author, *left,* photographed in her intricate "Errand into the Maze."



Virginia Capers and Ralph Carter in **"Raisin,"** the musical from Lorraine Hansberry's play about a fighting, loving black family.

Take a Frenchman with a receding hairline, Ben Franklin specs, and long illogical legs and what have you got? **Pierre Richard,** who's come to America in **"The Tall Blond Man With One Black Shoe"** an I-spy movie stacked with therapeutic laffs and sight gags—imagine a zipper crise still cracking you up! Lucky Pierre plays a man who is the victim of crazy identity; he's all mixed up with a French mob, inept and assorted thugs, his mistress's husband, and a gorgeous blonde.

GRETCHEN BERG





Three of the famous seen above, as they appeared in first blush: Elvis Presley, Marcel Proust, Richard Nixon and his violin—all from **"As They Were,"** a slender, telling book of photographs collected by Tuli Kupferberg and Sylvia Topp. Very few words except an opening verse by Aldous Huxley, aged thirteen—"With a mad exultation we tingle./For we, we can overcome all"—but sextuple pregnant with conclusions to be drawn.



Lillian Hellman, right, a tough-minded romantic who has never thought of living any way but liberated and her new book **"Pentimento"**—the term for a form revealed as an earthly shadow in an old painting. In these people-portraits, she shows a pen as mordant as it was when she wrote "The Little Foxes," and "Toys in the Attic," sometimes as tender as her memoir of Dash Hammett with whom she lived for many good, tempestuous years.



BERT ANDREWS

Ira Levin's B'way thriller, "Veronica's Room," a darkling puzzle of a play, with **Eileen Heckart** and **Arthur Kennedy** as the rather curious caretakers of a house inhabited by a dying girl who looks like Regina Baff. Above: Levin in the back with producer Morton Gottlieb, flanked by Kennedy and Heckart; Regina Baff and Kipp Osborne in front.



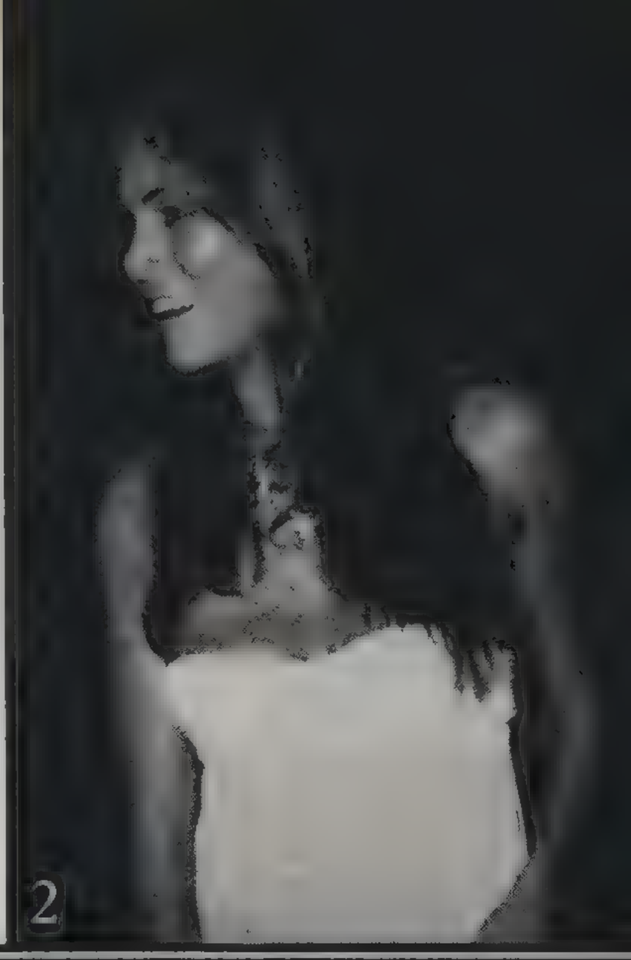
Barbra Streisand and Robert Redford—big-watters projecting the "ethos, glamour, and frustrations" of the 1930's through '50's in the Columbia picture, "The Way We Were." See Streisand's first TV special in ages on Nov. 2.

Who's afraid of **Walt Disney?** . . . Not even the mouse who made millions for him and became a collector's item in watches. Maybe not even Edward Albee who used Disney's "Three Little Pigs" jingle for his tough play, "Who's Afraid of Virginia Woolf." Mickey and his gang, right, are just one page of a splendid big book, "The Art of Walt Disney," a full account of his career—good fun and accurate history.

Slipping into the world of Henry James, **Cybill Shepherd,** right, who will be seen soon as that "admirably pretty" girl from Schenectady in the movie "Daisy Miller," directed by Peter Bogdanovich who also did "The Last Picture Show." Cybill, an All-American blonde, was the girl who ran away with the bone in "The Heartbreak Kid." . . . An intuitive actress, she absorbs a part rather than breaking it down systematically, escapes into reading at night to clear her mind for the next day's shooting. When Bogdanovich chanced on James's "Daisy Miller," he felt that, like Mt. Everest, it was there—a natural for Cybill. Alors, it went before the cameras in Rome.

The most beautiful girls in Europe were there...the Volpi Ball in Venice





"It was personal theater . . ."

A glorious evening . . . echoes of Venice in its fullest splendor . . . the sixteenth-century Palazzo Volpi radiant with candlelight, and the guests—gathered from all over the world—radiant, too, so that the palazzo, head-spinning with the scents of hundreds of roses, tuberoses, and jasmine, became a baroque frame for the beauties within it. . . . "It was personal theater," said one of the guests, "every woman there dressing for her style, her image, her man." . . . No fashion clichés . . . no efforting after a "look" . . . just the incredibly romantic effect of each beauty playing her own part. Donna Olimpia Aldobrandini, for whom her uncle Conte Giovanni Volpi di Misurata gave the ball, was a delicious example of her young guests. A bright, open, glowing girl, in a float of pink petals designed for her by Givenchy, she seemed at once modern and romantic. If a beauty trend emerged from the ball, it was this: lots of makeup —but again used with total individuality. In hair, the move was away from "do's" to wonderfully cut





1 2 7 8



and conditioned hair, polished to a high gleam. Marisa Berenson and Christina Onassis were coiffed exceptions. In fashion? Nothing stiff, nothing structured. Flocks of drifty dresses, moving with and shaped by the bodies in them, often strapless, looking as if only a breeze supported them. Lots of pale, blowy fabrics; more fans and frills than weighty jewels. Even Bianca Jagger, known for her hardline chic, chose chiffon. So did Princess Grace of Monaco, whose daughter, Princess Caroline, became, at this her first ball, one of the great new beauties.

JACK NISBERG

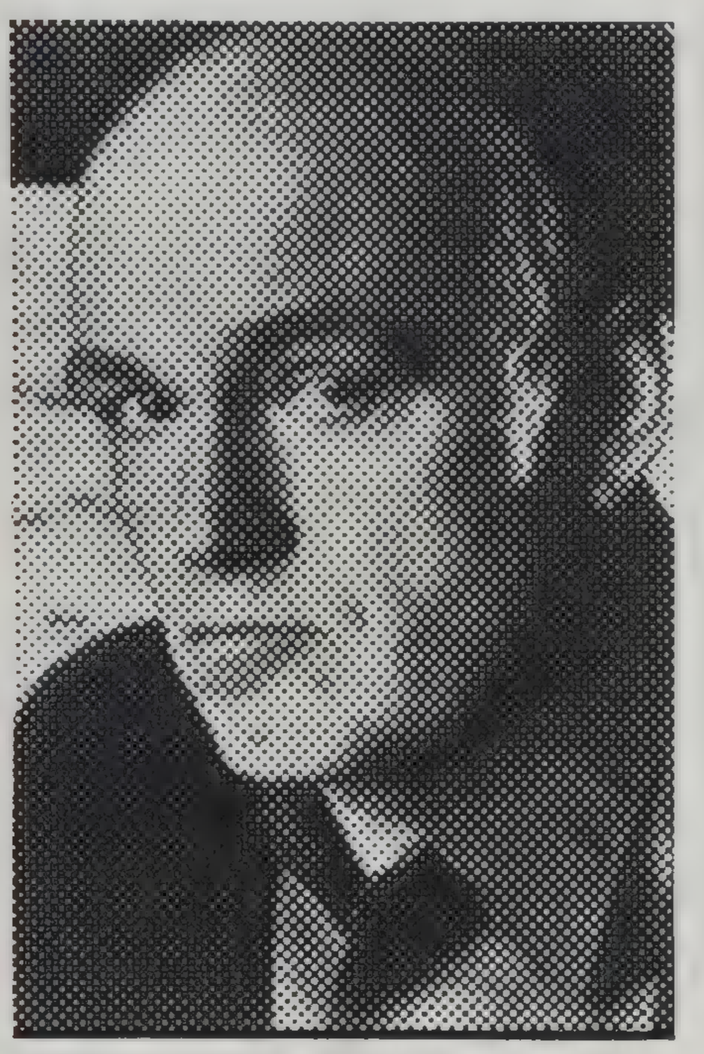
Here, a sampler of the young beauties, the dresses, the looks. On page 169, more about the Volpi ball.
1. Olimpia Aldobrandini. 2. Duchessa Bosio Sforza. 3. Brigitte Laaf. 4. Christina Onassis. 5. Vera Arrivabene. 6. Ilaria Pantanella. 7. Denise Thyssen. 8. Vicky Vannini. 9. Bianca Jagger. 10. Princess Grace of Monaco with (left) her daughter, Princess Caroline. 11. Marisa Berenson.

From All Saints Day, Nov. 1,

Joys To Go To

A Sampling of Glorious Occasions...Holiday Pleasures, Happy Things To Do

BY LEO LERMAN

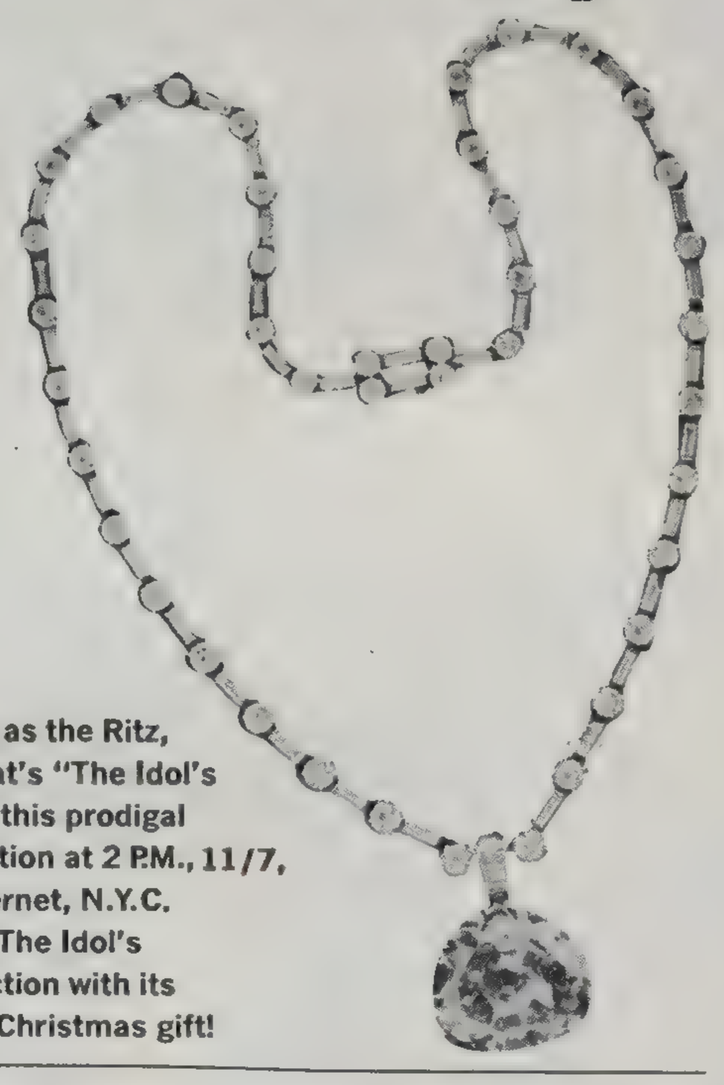


Richter, Russia's greatest pianist, rarely heard in U.S.A., performs, Washington, D.C., 11/3; Boston, 11/4; N.Y.C., 11/7.

11/1—11/4,

Thurs.—Sun.

11/1: Massive **choral** work. "Masada," centered on tenor **Richard Tucker,** written 'specially for him by important American composer Marvin David Levy, in commemoration of Israel's 25th anniversary. Last performance of world premiere, at **Kennedy Center,** Washington, D.C. ● It's **Bette Midler** day in the country-western capital of the world, at the **War Memorial Aud., Nashville,** Tenn. She will then tour her special heady mix of remembrance of pop recently past to centers like the **Kennedy,** 11/8, the **Palace** N.Y.C., 12/3-15. (Tip: Be sure to check all dates, times, even places in this holiday calendar.) **11/2: Barbra Streisand** should glue you to your TV screen. Tonight's her night to chirp your blues away, fun you into bliss via her first special in five years, CBS. Stay with CBS for one riot-funny hour of **"Lily,"** Tomlin, natch, with the happy help of some of her friends—such as M*A*S*H Alda. Yes, Edith Ann will yow right along; and watch for new-time funnies, **Bill Gerber, Judy Kahan.** ● Dallas Civic Opera opens with a sumptuous **"Coq D'Or,"** goes on into 12/8 with **"Nozzi Di Figaro," "Andrea Chenier."** Under Lawrence Kelly, Dallas Civic's made Dallas focal on the international opera scene: fantastic singers, innovative productions. ● Major **Matisse** exhibition, all works drawn from American collections, is on view until 12/1 at the **Acquavella Galleries,** N.Y.C. You get to see beauties you've probably never seen before. **11/3:** Last two days to magic yourself with **The Joffrey Ballet's** pretty "The Dream," British choreographer Ashton's way with Mendelssohn's, Shakespeare's gossamer, at **N.Y.'s City Center. 11/4:** All about **"The Men Who Made The Movies,"** a series of eight cinema-shrewd probes begins tonight, via P.B.S. nationally, WNET/13 N.Y.C. You see how they really work, lavish samplings of their movies you love in expert interviews, film clips—Capra to Vidor, by way of Cukor, Hitchcock, Minnelli, Hawks.



A diamond as big as the Ritz, maybe bigger, that's "The Idol's Eye," pendant to this prodigal bauble up for auction at 2 P.M., 11/7, Sotheby Parke Bernet, N.Y.C. Most significant: The Idol's quality in conjunction with its remarkable size. Christmas gift!

11/5—11/11,

Mon.—Sun.

11/5: Theater boom is on, shows lighting up the marquees coast-to-coast. **"The Pajama Game"** is back, star-glittery names and those resounding, zippy, slinky tunes like "Hernando's Hideaway." Now in Washington, D.C. at **Kennedy Center;** come 12/9, at Lunt-Fontanne, N.Y.C. **11/7:** Ingmar Bergman-film star **Bibi Anderson** comes to Broadway in **Remarque's** play **"Full Circle,"** directed by Preminger—a harrowing timely. ● That superb **Negro Ensemble Production** of Walker's **"The River Niger"** opens in **Washington** at the

Mary (Britain's Queen), below left, Molly (Goldberg's the name), each dominates a Broadway show: abdication drama, "Crown Matrimonial"; lolloping musical, "Molly." Pick any off night to fall for Mary (Eileen Herlie), Molly (Kaye Ballard) on Broadway: both shows should be on view now.



MITZI E. NEWHOUSE THEATER

New York Shakespeare Festival

THREE-PLAY
ALL-SHAKESPEARE SEASON
OPENS NOVEMBER 10

TROILUS AND CRESSIDA
NOVEMBER 10

CORIOLANUS
JANUARY 26

THE TEMPEST
APRIL 13

AT LINCOLN CENTER

11/10 is a landmark day in the history of our theater: that's when Joseph Papp & the N.Y. Shakespeare Festival opens its Mitzi E. Newhouse Theater (née Forum), a three-hundred-seat jewel in the lower reaches of Lincoln Center's Vivian Beaumont Theater. Mrs. N.'s $1,000,000 gift to Papp & Co., "was the significant economic factor enabling Mr. Papp to move forward and assume the awesome responsibility for funding the presentations" at the Beaumont and Newhouse. Papp's program for the Newhouse: Shakespeare! Shakespeare! All the wonderful Papp way!

To Twelfth Night, Jan. 6

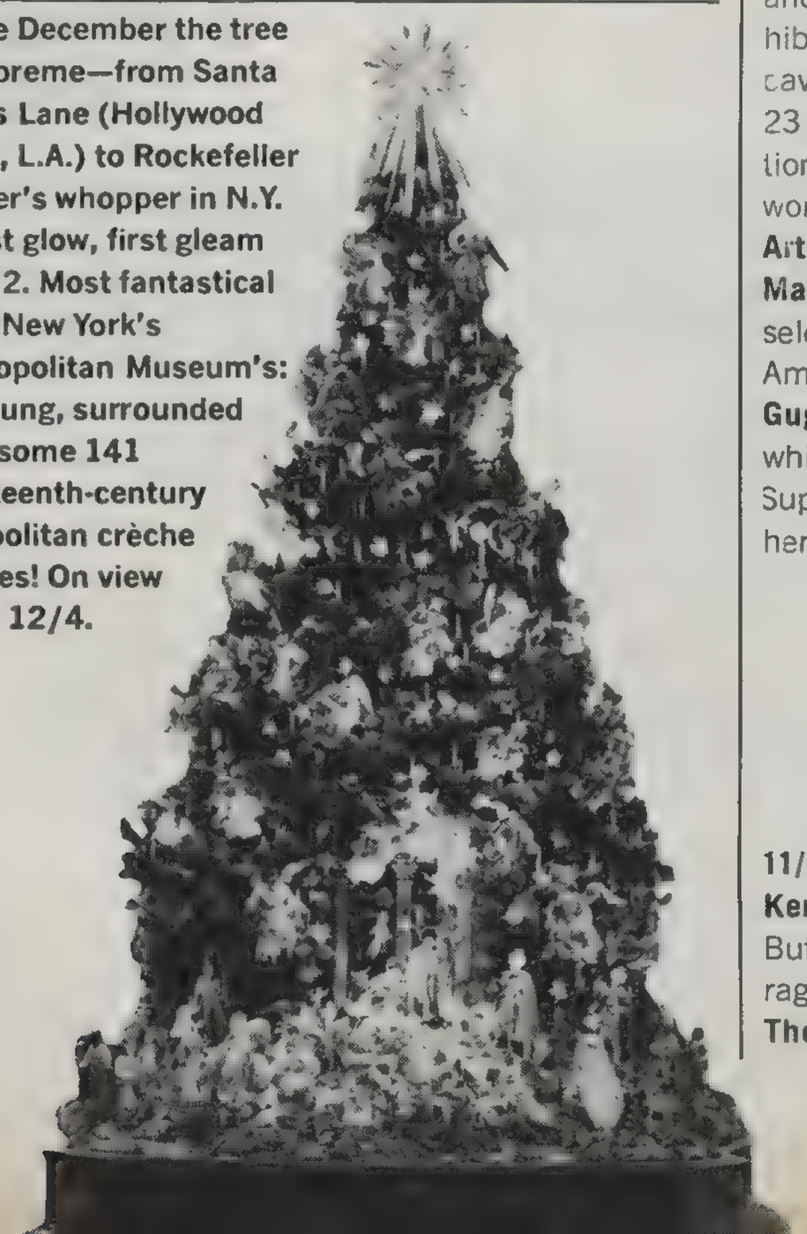
National Theatre en route to **Chicago, Detroit,** maybe **L.A.** Everyday life raised to poetry. **11/8:** Small, perfect pleasure, a Louis XVI *salon* from the Hotel de Cabris opens today to the general public, right there with Wrightsman-given eighteenth-century rooms in **New York's Metropolitan Museum.** ● Line up at **Radio City Music Hall** early, early: Christmas program starts today. This year, an animated **"Robin Hood."** All the R.H. people are beasties, with R.H. himself a fox! Voices involved: Peter Ustinov, Terry-Thomas, Andy Devine, a chime of others. On stage, the Nativity plus all the usual merry folderols. ● Most anticipated theater event of the season: opening of **Joseph Papp & The New York Shakespeare Festival** debut season at **Lincoln Center's Vivian Beaumont Theater** followed two days later by the opening of the **Mitzi E. Newhouse Theater.** Papp's first production at the Beaumont: most-talked-about young playwright **David Rabe's "In The Boom Boom Room,"** about a go-go dancer. Up-coming, four others, including **Julie Harris** in **"The Au Pair Man," Max Von Sydow** in Strindberg's **"Dance of Death." 11/10:** They're back, two of the original *Beyond the Fringe* four. It's **Dudley Moore & Peter Cook** in **"Good Evening"** at the **John Golden,** N.Y.C., latest snook in the goodtime saga of the **Nine O'Clock Theatre.** Sharp-tongued, sing-it talk-it slices at the current scene.

11/12—11/18,

Mon.—Sun.

11/12: That trad sun never sets on **Ye Olde English Faire**—a two-day splurge of buying-selling in aide of Victoria Home for British ageds, Ossining, N.Y., at the **Biltmore,** N.Y.C. It's the Daughters of the British Empire in the State of N.Y.'s 53rd annual! **11/13: "Harlem Homecoming II: An Evening of Ballet, Blues, & Gospel"** is the performing arts gala of this holiday season. Place: **Loew's Victoria,** Harlem, N.Y.C. Time: 8:30 and on and on, followed by a tremendous after-show do. Brings out the most glamour-glorious artistes, on-stage, in audience, and latter is chockablock with top-level socials from everywhere. All for benefit of **The Dance Theatre of Harlem.** Query them: 466 West 152 Street, N.Y.C., N.Y. 10031. ● That **Lerner-Loewe** musical is at Broadway's **Uris.** Yes, indeedy, **Colette's "Gigi,"** gone from novel to play **(Anita Loos)** to movie **(Leslie Caron)** to stage musical this time around, with **Alfred Drake, Agnes Moorehead,** smarmy newcomer **Karin Wolfe** as Gigi, lots of new Lerner-Loewe singums again and again. ● At New York's **Whitney Museum of American Art,** until 1/6, **"Lee Krasner—Large Works,"** paintings from 1951 'til now, by Jackson Pollock's widow, a subtly individual abstract expressionist. **11/14:** It's the seventh annual **New York City Opera** season at **Los Angeles Music Center's Dorothy Chandler Pavilion,** and it chaunts right on into 12/9. Opening tonight, always opulent: Donizetti's rarely-heard **"Anna Bolena"** with the incomparable **Beverly Sills** as Anna. **11/15:** Do not miss this, even if you must make a special journey—**"Hans Richter: Recent Paintings, Drawings, and Collages,"** at **Betty Parsons Galleries,** N.Y.C. Simultaneously, starting 11/13, octogenarian Richter's earlier work is on at the **Galerie Denise Rene,** N.Y.C. Both exhibits until 12/1. (Tip: Richter is seminal both as a fine artist and film-maker.) ● **Bobby Van & Elaine Joyce Special,** CBS-TV, 10 P.M., EST. The *No, No Nanette* boy and the *Sugar* girl get together on screen (they *are* Mr. & Mrs. Van in "real" life). They sing the oldies, dance up a tapping storm, quip flip with guest star **Richard Thomas,** who makes his guitar and singing debut. ● **Chinese archaeology,** exhibit, until 1/3 gives big look-see at results of excavations by People's Republic of China of the last 23 years. The art works come from Western collections: these are juxtaposed with photos of similar works recently found in China. **Museum of Fine Arts, Boston. 11/16:** We get to see Russia's great **Malevich** (1878-1935) in a bounty of his works selected from the Stedelijk Museum collection, Amsterdam, Holland. Current until 1/13: N.Y.C.'s **Guggenheim.** Malerich's pure black square on white background vanguarded a whole movement, Suprematism. (Tip: Many of the exhibits mentioned here are on tour. Query nearby art centers.)

Come December the tree is supreme—from Santa Claus Lane (Hollywood Blvd., L.A.) to Rockefeller Center's whopper in N.Y. —first glow, first gleam 12/12. Most fantastical tree: New York's Metropolitan Museum's: it's hung, surrounded with some 141 eighteenth-century Neapolitan crèche figures! On view from 12/4.



11/19—11/25,

Mon.—Sun.

11/19: The Red Buddah Theatre of Japan comes to **Kennedy Center** in Washington, D.C., for one week. But if you're in or about N.Y.C., you can catch this rage of Paris, London, L.A. theatrical experience at **The Brooklyn Academy of Music** through 11/11.

Thriving American holiday tradition: Tchaikovsky's "The Nutcracker." N.Y.C. Ballet's Balanchine enchantment (below) starts it all, 12/6. San Francisco opens its "Nutcracker," 12/8, Salt Lake City, 12/21.



"Red Buddah" is on nationwide tour. Most extraordinary: **Stomu Yamash'ta,** the most amazing percussionist, he wrote and directed **"The Man From the East,"** which is what "Red Buddha" calls the musical it's showing the U.S.A. **11/20:** It's the **Knicks** against the **Los Angeles Lakers** at **Madison Square Garden.** First home game which matches N.Y.'s Knickerbockers with the L.A. team they beat for the world championship last May. (Tip: Must see because it's basketball zenith **Dave DeBusschere's** last Knick year.) **11/22: Thanksgiving Day** means **Macy's Parade** to all in and around N.Y. and to everyone who eagerly awaits it on the telly: it's just about the biggest thing since the invention of pumpkin pie: 47th annual turnout for those gigantic, zoomy balloon creatures, those tumults of clowns; NBC has it all, (Continued on page 201)

Largest, leggiest, lushest ever, the opening spectacular at the M-G-M Grand Hotel, Las Vegas. More feathers, more girls, more everything, including hundreds of Aghayan-Mackie trappings like the ones, right. Show splendorizes zazzy M-G-M flicks like "The Great Ziegfeld," "Meet Me In St. Louis," "Kismet," also suddenly goes all artistic nude-y Folies-Bergère style. Starts 12/28.



From All Saints Day, Nov. 1, To Twelfth Night, Jan. 6

Everything from rodeos to opera very grand to what's on the telly to a spectacular auction



ALL SEASON LONG: OPERA VERY GRAND

When New York-born **Schuyler G. Chapin,** a fifty-year-old, amused-faced man with a general air of Brooks Bros. well-being, officially became General Manager of the ninety-year-old **Metropolitan Opera** this season, he had, along with years of international music-world experience, a strength no other Met G.M. has had in decades: he knows American ways and possible means intimately. Additional strengths: venerable **Rafael Kubelik,** music director; young **James Levine,** principal conductor—both jobs are new Met posts. Aim of the mighty musical triumvirate: "to keep the Metropolitan Opera, the greatest opera house in the world, a place where every artist is beating down the doors to work." Opulent evidences this season: a coruscation of debuts, 'specially **Benita Valente, Kiri Te Kanawa** (the perfect Mozart singer); a splendor of revivals with **"Les Troyens"** (Berlioz), Kubelik conducting a phalanx of stellars including **Felicia Montealegre** (Mrs. Leonard Bernstein); 11/10: Rossini's nonstop jape, **"L'Italiana in Algeri,"** with musk-voiced **Marilyn Horne;** 11/29: Offenbach's **"Les Contes d'Hoffmann"** with **Joan Sutherland** as all four heroines. Later this season: Verdi's **"I Vespri Siciliani,"** Wagner's **"Gotterdammerung."** Next season the incomparable **Beverly Sills** makes her Metropolitan Opera debut.



Brawny man Chapin, Metropolitan's General Manager, balances 25 of his opera's glories. Next season Met gets Beverly Sills.

ON MY MIND

It is not the thought that counts unless thinking has produced the thought

By Jean Stafford

At some time in my childhood, I must have professed my distaste for string beans, for honey and for jams and jellies of all kinds, for pears, and my irreversible detestation of dates. In girlhood, I must have declared that I have no use for bath powder and that because the lobes of my ears are too underdeveloped to bear more than their own weight, I cannot hang rings upon them. All these aversions must have been tattooed on my forehead, picked out in pigments invisible to me but as clarion as the Las Vegas strip to anyone who claps eyes on me. The engraver who marked me indelibly for life was either a knave or was hard of hearing because, instead of "dislike," and "loathe," and "cannot," he wrote "love," "adore," and "can."

In consequence of the exclamatory come-ons in boldface on my phiz, I came close to perishing of a surfeit of green beans in my nonage: my mother was persuaded that this was the only food I really liked; and, because I was a problem feeder, I was given triple rations and had to eat every bite because of the starving Armenians. Truth to tell, the only things I really *did* like were raw potatoes and cabbage cores. Now, in the summer in the country, I am deluged with pecks of green beans, freshly picked by kindly neighbors in their prosperous kitchen gardens. And, as well, I am heaped upon with homemade apple butter, jams and jellies and conserves made of raspberries (red and black), strawberries, blueberries, grapes, peaches, plums, and quince. Travelers, returning in the autumn from trips abroad, bring me earrings from Portugal and cunningly packaged jars of honey from Fortnum & Mason. At Christmastime, I receive crates of pears from California and never fewer than a dozen five-pound boxes of dates. (You can't *imagine* how I hate dates. They look like cockroaches and the taste of them is viler by far than the vile Fig Newton.) On my birthday



11/26—12/2,

Mon.—Sun.

(Continued from page 199) from 10 'til noon. Also implicit in the American grain, right along with over-eating delicious turkey dinners, Christmas shopping countdown starts. And when all is said, done, washed up, tuckered away for this Thanksgiving, you can scrunch into your TV-lighted dark and waft away to **"My Fair Lady,"** first time on TV, the shiny flick with **Rex Harrison, Audrey Hepburn;** NBC. **11/25: The New Phoenix Repertory Co.** has a prize—**Harold Prince's** staging of **Duerrenmatt's "The Visit"** with **Rachel Roberts** doing what Lynn Fontanne, Ingrid Bergman did. Place: **Ethel Barrymore Theater,** N.Y.C. (Be sure to query when the Phoenix's coming your way—it tours. Example: *Visit* plays **Boston,** the Schubert, 11/5-11/11, having come on from Phila.) Repertory also includes: **Feydeau's** gorgeous farce **"Chemin de Fer,"** with Rachel Roberts, **John McMartin.** And on 12/26: **Philip Barry's "Holiday,"** that's the one Katharine Hepburn made famous.

11/26: "World Festival of Magic & Occult" is on its second national tour. Cognoscenti call it "The Weirdest Show on Earth," and that it is, what with now-you-see-it-now-you-don't spellbinders. The "Dean of the World's Illusionists," **Richiardi,** does saw a woman in half and you can go right up and goggle over her blood-spattered remains. Also making this scene awesome: "Rina," the Black Magic Goddess, who makes heads disappear "in a most unusual way"; in **Phila.,** until 12/8; **Felt Forum,** N.Y.C., 12/12-30; **Washington, D.C.,** 1/8-13. **11/27: Hockey** freaks' place to be, **Madison Square Garden,** N.Y.C., which is where the **Rangers** hope to cope with the U.S.S.R., one of the brace of Russian teams in an eight-game National Hockey League cities tour. ● Get ready, set, go! That bi-centennial is coming your way, and **"Texaco Presents The American Heritage."** This ABC-TV historical premieres tonight with **"The World Turned Upside Down,"** the first of a series of fascinating specials: here we have Washington vis-à-vis Cornwallis at Yorktown, filmed on location, hosted by **Cliff Robertson.** Stay with ABC, 9 to 10, and you get **"60th Anniversary of Milton Berle in Show Business,"** a genuine there's-no-business-like-you-know-what-business. Stars galore, everyone from **Sinatra,** Frank; **Ball,** Lucille; to Bishop **Fulton Sheen.** ● The newest **Neil Simon, "The Good Doctor,"** at the **Eugene O'Neill,** Broadway. He's based this one on a bounty of Chekhov short stories. And it's being furbished with vanguardery: **Peter Link** score, **A. J. Antoon** direction. **Christopher Plummer's** in it! **11/29: International Finals Rodeo, Tingley Coliseum, New Mexico State Fairgrounds, Albuquerque.** Through 12/2. This is where rodeo world championships are decided. **11/30: Lorelei Lee,** alias **Carol Channing,** comes to **Phila.;** on 12/25 to **Boston;** much later, N.Y.C. **"Lorelei"** is oodles of that old Lorelei fun&razzmatazz dialogue, dance, our Carol at her most blatant best, lots of new Jule Styne tunes, new **Comden & Green** staging, swishy **Aghayan-Mackie** gorgeous gowns. **12/2:** West Coast in-the-knowers who've previewed **"Traveler's Presents: The Primal Man"** are agog with it. Begins tonight, via ABC-TV—a four-part series on modern man's behavior as compared with his remoter ancestor, primitive man. ● **"The Unpleasantness at the Bellona Club"** is one of **Dorothy Sayers** Lord Peter Wimsey master-whodunits. Now **Masterpiece Theatre** gives it to us in four cliff-hanging parts via PBS-TV, with that suave **Ian Carmichael** as Lord Peter, the snoop. First round tonight, at 9 P.M. E.S.T.

12/3—12/9,

Mon.—Sun.

12/4: Starting tonight at the **Los Angeles Music Center, Jean Kerr's "Finishing Touches,"** with that honey-girl **Barbara Bel Geddes** in a state of heart-throb dilemma. Homey-funny. ● The Christmas season wouldn't be as Christmasy or even seasony without at least one booming **"Messiah"**—all stops out and the Handel music pouring from dedicated throats. It's that way in Washington, D.C. at the **Kennedy Center,** in the Concert Hall, four performances, ending 12/7. **12/5: Duchamp,** his visual metaphysics, art family jokes, send ups, all to be viewed in a definitive (Continued on page 252)

or if I am in the hospital, I am sent expensive boxes of bath powder.

The giver's impulse is friendly, it may even be loving; but because it is not observant, it makes me cross. And since my vexation is in no way justified (after all, there are those ads written all over my face), it is followed by remorse and guilt and these rasping, nettling feelings can canker my friendship—momentarily, of course, because friendship is not predicated upon the hope of merchandise; still, in these disconcerting moments, I feel misunderstood and wonder if my tastes in books, music, politics, and furniture have been similarly misinterpreted.

Much worse things, to be sure, come from people who know me very slightly but feel for some reason or another that they are in my debt: *e.g.,* their dogs have come onto my property for the sole purpose of sinking their teeth into my sit-upon and irreparably tearing out the seat of a brand-new pair of cashmere trousers. They inadvertently (oh yeah?) walk off with an irreplaceable book and lose it, and they allow their four-year-old child (slated for Sing Sing) to pull my cat's tail, to invade my study and with a marking pen to deface a manuscript that must go off first thing in the morning. Instead of a check (a large one) for damages and emotional distress, pikers of this stripe may try to make amends by sending me a swinging frame made of driftwood to hold the photograph of a dear one, or a line-a-day diary with a lock and key.

Unlike most talents, the one for the giving of appropriate presents can be acquired and acquired through the simple practice of using the eye and the ear to record the tastes and the habits, the delights and the needs of those we choose to gratify and honor and be remembered by. Sometimes when I am dull and restive, I rove from room to room looking at things that have been given me and conjure up the friends who gave them and the times and places where I received them. Hereby I read my memoirs and reread the biographies of friends, working in their rosaries across the road, painting in their studios next door, writing and reading and sewing and cooking in their house in the village that adjoins mine; or those who live in Paris or Virginia, in Colorado and in Oregon, in Connecticut, Boston, London, the Virgin Islands, Manhattan. Having been remembered once, I remember now, and while I still may not be able to settle down to work, I am no longer lackluster—I am much involved.

The best presents are those not given on such anniversaries as birthdays and Christmas or given as payment for bed and board or services rendered (putting in a good word to one's plumber on behalf of a desperate applicant, lending gin on the Sunday before Labor Day), but those that are come upon by chance. A (Continued on page 250)

ELAINE AND ARTHUR COHEN:

Their bold-vision living, rare and personal taste

When Elaine Lustig Cohen, a painter and top graphics designer, and her husband, novelist and essayist Arthur Cohen, touched their skills to a town house, they gave it a strong design, filled it with a unique mix of art, books, objects

Elaine and Arthur Cohen live in their own work of art: a house designed and furnished with a vigorous and unwavering taste that discovers the finest, chooses only what delights the eye. Their New York house shows Elaine's color-and-design expertise; Arthur claims to have been "a visual idiot" until Elaine became his teacher. The student was quick, for the house holds modern paintings, rare books, primitive sculpture—everything to suit the two Cohens' personal vision, nothing extraneous or out of key. In designing a house—or anything else—Elaine said, "You take what you have to work with, find the problems, then solve them. We have not made major structural changes, though we opened one floor for living-dining and cut 'windows' in the enclosing stairway wall, making display cases for some of our primitive art." Every object in the Cohen house has been placed in its precise design with so much ease that the look seems happily random.



HORST

Elaine Cohen's design concepts start in the entrance hall, *right,* come through strongly in the huge living-dining area, *below.* In the living part of the room, the blending of modern and primitive art looks casual but isn't. The African masks and figures in the staircase niches lead the eye across to the Kenneth Noland painting on the opposite wall and the Gallo-Roman head by the fireplace. An Ashanti carved box on the coffee table picks up the pattern of the Tunisian rugs. Space is broken up not physically but visually by the blue-tile-floored central area with a wood-paneled closet-wall that throws into sharp relief a red sculpture by Alexander Liberman. *Far right,* the strong lines of a Robert Motherwell canvas and—on a platform that makes a vital area out of unused window space—African masks, pre-Columbian bowls, and a rare carved-wood monkey from the Baule tribe of West Africa.





2

BOLD VISION HOUSE

In Elaine Cohen's skillful arrangements, scale and texture count more than an object's origin; every work of art finds its own perspective

1. *On the top floor of the house, Elaine's studio shares space with Arthur's library. Elaine uses her own shelves for paints.*

2. *Their scale links objects from many cultures. In the bedroom, Hittite, Etruscan, Greek, and Assyrian figures, gold Peruvian mask and, in the foreground, a medieval French comb, a mother-of-pearl collar from the South Pacific, and an Etruscan bronze hand.*

3. *Ivory, bone and wood necklaces are strung along a wall in the bedroom. To Elaine, "they are works of art, shouldn't be hidden."*

4. *In the master bedroom, above the bed with its nineteenth-century Maryland quilt, a grouping of New Guinean basket masks.*

5. *Study furniture is a series of interchangeable boxes designed by Elaine. The painting is by the Cohens' friend Sonia Delaunay, the ceremonial mask with its soaring wood "feather" is from Africa.*

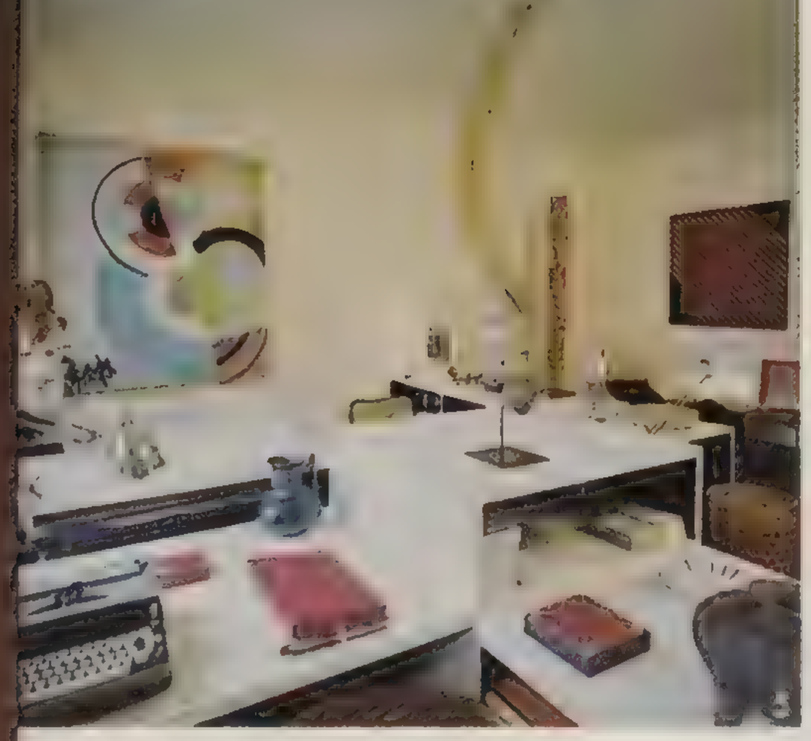
6. *Antique combs fill a wall of the first-floor lavatory.*

7. *A Willem de Kooning painting is set off by the sharp silhouettes of an African mask, tiny Etruscan figures, a Roman bowl.*

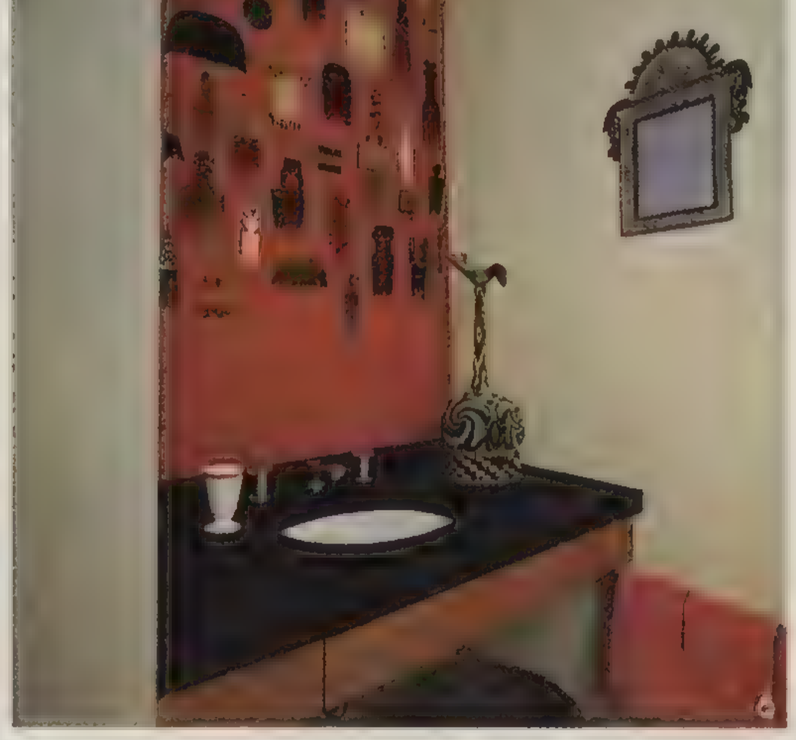
8. *In the master bathroom, a marble face from an Egyptian sarcophagus; on the floor, a Moroccan rug.*

On the marble dining table, right, *an Egyptian wood and bronze ibis. The lighting was designed by Elaine, as was the glass-and-stainless-steel cube that protects the rarest of the Cohens' books. On the glass top is a Greek Corinthian vase and, in a niche above, a pair of African brass doors. The painting on the right-hand wall is by Elaine. For dinner for six or for a soup-cheese-and-bread supper for twenty after one of the old movies Elaine and Arthur show at home, the wine comes from their well-chosen cache.*

HORST



3



4

7

8





Passionate Friendships

Love between two women can be as devastating as more conventional romance. Below, an account of how one such friendship began—an excerpt from the just-published 1920 confession of a famous English novelist, poet, Vita Sackville-West.

AN ENGLISH FAMILY

When Vita Sackville-West's younger son, Nigel Nicolson, after his mother's death discovered in her tower room—he had seldom been inside it before—at Sissinghurst Castle a locked Gladstone bag containing a large notebook, he held in his hands her "confession, autobiography, whatever," a romantic and sometimes horrendous account—written in expiation but intended for eventual publication—of what she thought of as the "dark" side of her dual nature.

When Vita Sackville-West was young, transvestites weren't pop stars and Lesbians didn't march in Women's Liberation parades. Yet, liberation was the spring that propelled her affairs with other women, and it was in her chaotic relationship with Violet Keppel Trefusis that she achieved a soaring sense of freedom. "I had never felt so free in my life," she wrote, describing their stroll through the streets, herself dressed as a man. The romance, which began almost in childhood, flamed on after Vita's marriage to Harold Nicolson. Elopement with Vita was Violet's fixed goal, and their flights and returns, raptures and acrimony make her narrative a love story of suspense. After Violet's marriage to Denys Trefusis, the women staged, in a Paris hotel room, a thoroughly theatrical scene that involved both husbands.

Harold Nicolson's nature was as versatile as his wife's; but his work was his passion and his love for Vita, unblinking. A Nanny and their grandmother cared for the sons—Benedict and Nigel—through their parents' wanderings (though there is pathos in Nigel's excusing his mother's remoteness by saying, "We never made the necessary effort to know her well"); and Harold's gentleness and compassion steadied Vita. In Portrait of a Marriage, *the book Nigel has written incorporating his mother's manuscripts, he explains his parents' extraordinary union:*

"It is the story of two people who married for love and whose love deepened with every passing year, although each was constantly and by mutual consent unfaithful to the other. Both loved people of their own sex, but not exclusively. Their marriage not only survived infidelity, sexual incompatibility, and long absences, but also became stronger and finer as a result. Each came to give the other full liberty without inquiry or reproach. Honour was rooted in dishonour. Their marriage succeeded because each found permanent and undiluted happiness only in the company of the other. If their marriage is seen as a harbour, their love affairs were mere ports of call. It was to the harbour that each returned; it was there that both were based."

—LORRAINE DAVIS

Vita Sackville-West



Rebellious, two-minded, unrestrained in loves and hates, this daughter of a lord, wife of estimable British diplomat and author Harold Nicolson, and mother of two sons risked all for the freedom of a changed sexual role but kept an enduring devotion to her marriage.

EDITOR'S NOTE: *The following account comes from the autobiographical passages by V. Sackville-West incorporated in a new book by her son, Nigel Nicolson,* Portrait of a Marriage, *published by Atheneum. More about the Nicolson family and about the book, in the column at left.*

Sept. 27th, 1920

In April [1918], when we were back in the country, Violet wrote to ask whether she could come and stay with me for a fortnight. I was bored by the idea, as I wanted to work, and I did not know how to entertain her; but I could scarcely refuse. So she came. We were both bored. My serenity got on her nerves, and her restlessness got on mine. She went up to London for the day as often as she could, but she came back in the evenings because the air-raids frightened her. She had been here [Long Barn] I think about a week when everything changed suddenly—changed far more than I foresaw at the time; changed my life. It was the 18th of April. An absurd circumstance gave rise to the whole thing; I had just got clothes like the women-on-the-land were wearing, and in the unaccustomed freedom of breeches and gaiters I went into wild spirits; I ran, I shouted, I jumped, I climbed, I vaulted over gates, I felt like a schoolboy let out on a holiday; and Violet followed me across fields and woods with a new meekness, saying very little, but never taking her eyes off me, and in the midst of my exuberance I knew that all the old under-current had come back stronger than ever, and that my old domination over her had never been diminished. I remember that wild irresponsible day. It was one of the most vibrant days of my life. As it happened, Harold was not coming down that night. Violet and I dined alone together, and then, after dinner, we went into my sitting-room, and for some time made conversation, but that broke down, and from ten o'clock until two in the morning—for four hours, or perhaps more—we talked.

Violet had struck the secret of my duality; she attacked me about it, and I made no attempt to conceal it from her or from myself. I talked myself out, until I could hear my own voice getting hoarse, and the fire went out, and all the servants had long since gone to bed, and there was not a soul in the house except Violet and me, and I talked out the whole of myself with absolute sincerity and pain, and Violet only listened—which was skillful of her. She made no comments and no suggestions until I had finished—until, that is, I had dug into every corner and brought its contents out to the light. I had been vouchsafed insight, as one sometimes is. Then, when I had finished, when I had told her how all the gentleness and all the femininity of me was called out by

EXCERPTED FROM "PORTRAIT OF A MARRIAGE" BY NIGEL NICOLSON.

Harold alone, but how towards everyone else my attitude was completely otherwise—then, still with her infinite skill, she brought me round to my attitude towards herself, as it had always been ever since we were children, and then she told me how she had loved me always, and reminded me of incidents running through years, which I couldn't pretend to have forgotten. She was far more skillful than I. I might have been a boy of eighteen, and she a woman of thirty-five. She was infinitely clever—she didn't scare me, she didn't rush me, she didn't allow me to see where I was going; it was all conscious on her part, but on mine it was simply the drunkenness of liberation—the liberation of half my personality. She opened up to me a new sphere. And for her, of course, it meant the supreme effort to conquer the love of the person she had always wanted, who had always repulsed her (when things seemed to be going too far), out of a sort of fear, and of whom she was madly jealous—a fact I had not realized, so adept was she at concealment, and so obtuse was I at her psychology.

She lay on the sofa, I sat plunged in the armchair; she took my hands, and parted my fingers to count the points as she told me why she loved me. I hadn't dreamt of such an art of love. Such things had been *direct* for me always; I had known no love possessed of that Latin artistry (whether instinctive or acquired). I was infinitely troubled by the softness of her touch and the murmur of her lovely voice. She appealed to my unawakened senses; she wore, I remember, a dress of red velvet, that was exactly the colour of a red rose, and that made of her, with her white skin and tawny hair, the most seductive being. She pulled me down until I kissed her—I had not done so for many years. Then she was wise enough to get up and go to bed; but I kissed her again in the dark after I had blown out our solitary lamp. She let herself go entirely limp and passive in my arms. (I shudder to think of the experience that lay behind her abandonment.) I can't think I slept at all that night—not that much of the night was left.

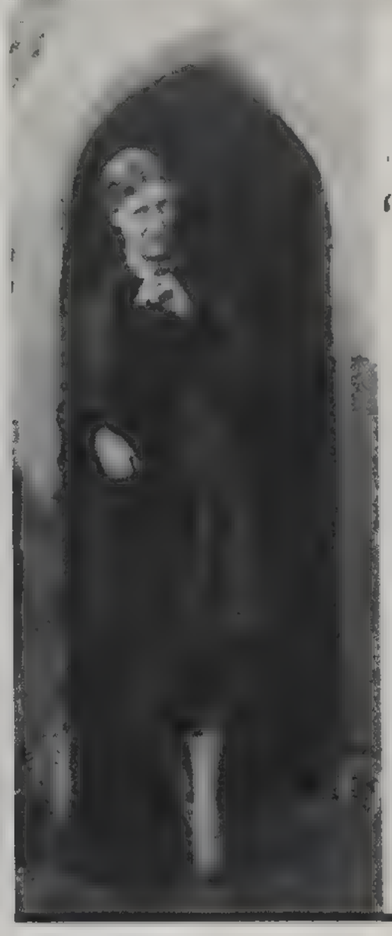
I don't know how to go on; I keep thinking that Harold, if he ever reads this, will suffer so, but I ask him to remember that he is reading about a *different person* from the one he knew. Also I am not writing this for fun, but for several reasons which I will explain. (1) As I started by saying, because I want to tell the *entire* truth. (2) Because I know of no truthful record of such a connection—one that is written, I mean, with no desire to appeal to a vicious taste in any possible readers; and (3) because I hold the conviction that as centuries go on, and the sexes become more nearly merged on account of their increasing resemblances, I hold the conviction that such connections will to a very large extent cease to be regarded as merely unnatural, and will be understood far better, at least in their *intellectual* if not in their physical aspect. (Such is already the case in Russia.) I believe that then the psychology of people like myself will be a matter of interest, and I believe it will be recognized that many more people of my type do exist than under the present-day system of hypocrisy is commonly admitted. I am not saying that such personalities, and the connections which result from them, will not be deplored as they are now; but I do believe that their greater prevalence, and the spirit of candour which one hopes will spread with the progress of the world, will lead to their recognition, if only as an inevitable evil. The first step in the direction of such candour must be taken by the general admission of normal but illicit relations, and the facilitation of divorce, or possibly even the reconstruction of the system of marriage. Such advance must necessarily come from the more educated and liberal classes. Since "unnatural" means "removed from nature," only the most civilized, because the least natural, class of society can be expected to tolerate such a product of civilization.

I advance, therefore, the perfectly accepted theory that cases of dual personality do exist, in which the feminine and the masculine elements alternately preponderate. I advance this in an impersonal and scientific spirit, and claim that I am qualified to speak with the intimacy a professional scientist could acquire only after years of study and indirect information, because I have the object of study always to hand, in my own heart, and can gauge the exact truthfulness of what my own experience tells me. However frank, people would always keep back something. I can't keep back anything from myself.

Sept. 29th [1920]

I think Violet stayed on for about five days after that. All the time I was in fantastic spirits; and, not realizing how different she was from me in many ways, I made her (Continued on page 247)

Virginia Woolf



Hero/heroine of her novel "Orlando" was Virginia Woolf's image of her friend Vita. Below, a Woolf story, not printed before in this country

EDITOR'S NOTE: *"Often imitated but never equalled," the perfection of Virginia Woolf's writing inspired a whole generation of young writers. The story below—written originally as part of her 1925 novel* Mrs. Dalloway *or done parallel to the novel—is printed for the first time in this country, will be part of a grouping of seven Woolfian stories collected by Stella McNichol to be published by Harcourt Brace Jovanovich in a book called* Mrs. Dalloway's Party. *The story develops Virginia Woolf's idea of the party as a forcing frame for struggling ideas and emotions; it is called "Ancestors."*

Mrs. Vallance, as she replied to Jack Renshaw who had made that rather silly remark of his about not liking to watch cricket matches, wished that she could make him understand somehow what became every moment more obvious at a party like this, that if her father had been alive people would have realised how foolish, how wicked—no, not so much wicked as silly and ugly—how, compared to really dignified simple men and women like her father, like her dear mother, all this seemed to her so trivial. How very different his mind was, and his life; and her mother, and how differently, entirely differently she herself had been brought up.

"Here we all are," she said suddenly, "cooped up here in one room the size of an oven, when up in Scotland where I was born we should all be—": she owed it to these foolish young men who were after all quite nice, though a little undersized, to make them understand what her father, what her mother and she herself too, for she was like them at heart, felt. And then it came over her in a rush, how she owed it to the world to make men understand how her father and her mother, how she too, were quite different.

He had stopped in Edinburgh for a night once, Mr. Renshaw said.

"Was she Scotch?" he asked.

He did not know (Continued on page 248)

Violet Trefusis

Vita Sackville-West's most dramatic and racking friendship was her long connection with Violet Trefusis, a spoiled and determined beauty who loved no one but Vita.



REPRINTED FROM THE HOGARTH PRESS EDITION OF MRS. DALLOWAY'S PARTY BY VIRGINIA WOOLF, COPYRIGHT 1973 BY QUENTIN BELL AND ANGELICA GARNETT. TO BE PUBLISHED BY HARCOURT BRACE JOVANOVICH, INC.

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"Art tied to direct experience"

Below, holding one of his unfinished paintings, "Two Panels: Green/Orange," backed by another, "White Curve VI," and, close-up, *left,* Ellsworth Kelly, whose sharply focused retrospective show of seventy-five paintings, drawings, and sculptures is winding up a seven-week showing at New York's Museum of Modern Art and will travel to Pasadena, Minneapolis, close in Detroit next August.

PENN

American original: Ellsworth Kelly

BY BARBARA ROSE



Much of modern art has directed itself toward the distillation of purer, more ideal esthetic equivalents for the things we see around us, both natural and man made. Few artists, however, have so refined and focused their vision of external reality as Ellsworth Kelly. In a prophetic self-portrait painted in 1947, Kelly depicted himself holding a sprouting plant. A year later, he would be in Paris; within a matter of months after his exposure to modern French art, he would abandon the human figure to concentrate on the abstraction of forms found in nature.

The outstanding practitioner of geometric abstraction in America according to many, Ellsworth Kelly was born fifty years ago in the small town of Newburgh, New York, the son of a Scotch-Irish insurance executive and a schoolteacher of Pennsylvania-German descent. Today, Kelly keeps a studio in New York City, but he mainly works in an abandoned theater in upstate New York, not very far from where he was born. Before Kelly could return to the place where he grew up, however, his curiosity would take him halfway around the world, motivating him to reach deeply into the history of world art—Eastern and Western, ancient and modern—until his art became a complex amalgam of things seen in art as well as things experienced in the external world. The clean hard edges and apparent reductiveness of Kelly's bold, brilliantly colored shapes are deceptively simple: although he may use only two or three colors and a single large shape or series of identical modular panels, the sources of his art are multiple and diverse.

To begin with, Kelly's evolution as a painter and sculptor of starkly dramatic geometric shapes did not follow the pattern of the majority of artists who derived their forms from the familiar straight edges and rectangles of Mondrian. Of course Kelly's work is related to the general tradition of geometric abstraction; but he stands quite apart from it in several crucial ways. For example, he does not begin with a preconceived shape in mind, nor does he balance out small parts against each other. Instead he works from automatic drawings or fragments randomly collaged to create a fresh single big shape. In his pragmatic way of working, he reveals himself as a painter whose art is inextricably tied to direct experience, the specific concrete subjects found initially in the external world.

Kelly's first abstract paintings were done in Paris in the late 'forties, undoubtedly under the influence of contact with the European Constructivist tradition of nonobjective geometric art. However, his images were all inspired initially by actual things he saw. Kelly describes the genesis of a seminal work, "Window, Museum of Modern Art, Paris," which he painted in Paris in 1949: "I noted the large windows between the paintings interested me more than the art exhibited." This is a typically American attitude; its origins can be found in the factual, pragmatic views of the American Precisionists. Seen in the context of Precisionism, the dominant style of American Cubism, Kelly's simplified, stylized shapes abstracted from nature and from fragments of architecture or anatomy make more sense than they do when interpreted merely as a continua- (Continued on page 254)

EASY WINE

Know why, know what, know how

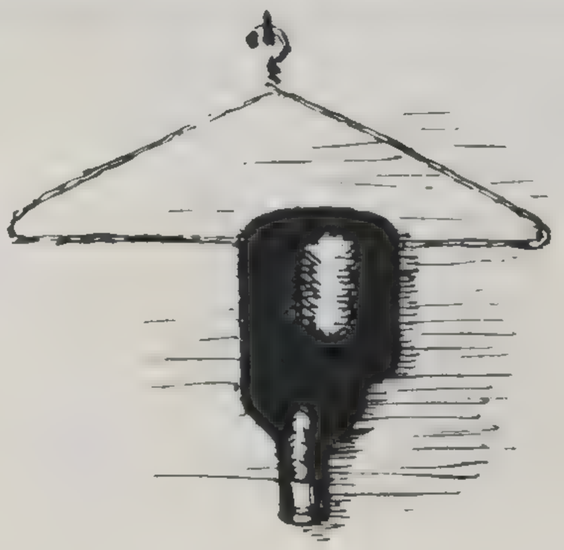
BY ERICA BROWN

Wine exists to be drunk, to be enjoyed. Definition of an enjoyable wine: one *you* like. And it needn't be expensive. The world is full of good table wines (any drinkable, moderately priced wine—red, white, or rosé—is table wine). We've drunk them from Southern France, Germany, Spain, Italy, California, Portugal, Yugoslavia, Austria, Chile, the Soviet Union. You can drink a good wine every day. Wine is to have fun with, to experiment with, not to be wrapped in a cloak of mystery and snobbism. So forget all those unnecessary rules that may apply to the tasting of wine but that have nothing to do with the drinking of it.

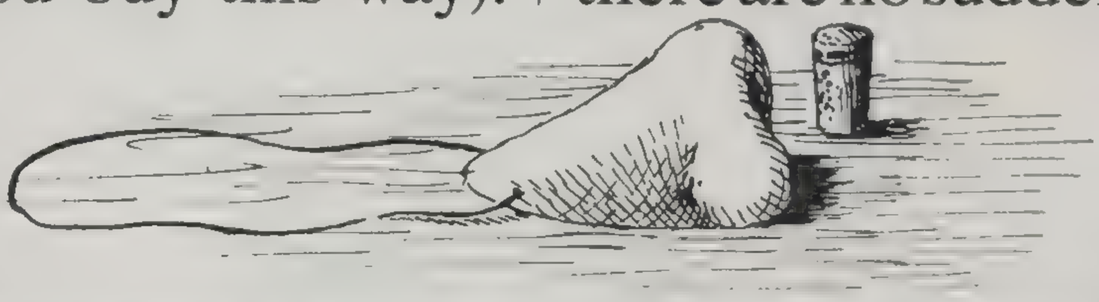
Table wines do not need years to come into their prime. They are best drunk young (an earlier vintage may not be as good as a later one). When you find a wine you like, buy a case (a good wine merchant will give a 10 percent discount when you buy this way).



Storing is easy. Keep the bottles on their side so the wine covers the cork. If the bottle stands upright for long, the cork dries out, air gets in—the result, expensive vinegar.



Store wine anywhere dark. It will thrive at temperatures from forty-five to seventy degrees as long as there are no sudden, severe changes.



To open a bottle, slice off the top of the neck wrapper and remove

DRAWINGS BY PHILIPPE WEISBECKER

A sampling of table wines to buy now, drink as you go—all for less than $4. Try



Château Peconnet 1971: a light, red Bordeaux, ready to drink now. Imported by Leonard Kreusch, Inc. Available, in New York, at Surrey Liquor Shop, 829 Madison Avenue, $2.29.



Château de la Chaize 1972: this red Brouilly from the Beaujolais district has won Gold Medal at Maçon Fair every year since 1968. Imported by Austin, Nichols & Co. Available, in New York, at Sherry Lehmann Inc., 679 Madison Avenue, $3.89.



Valle Vermiglia Frascati 1971: a dry white wine from Italy that has traveled well. Imported by Austin, Nichols & Co. Available, in New York, at Surrey Liquor Shop, 829 Madison Avenue, $1.49.

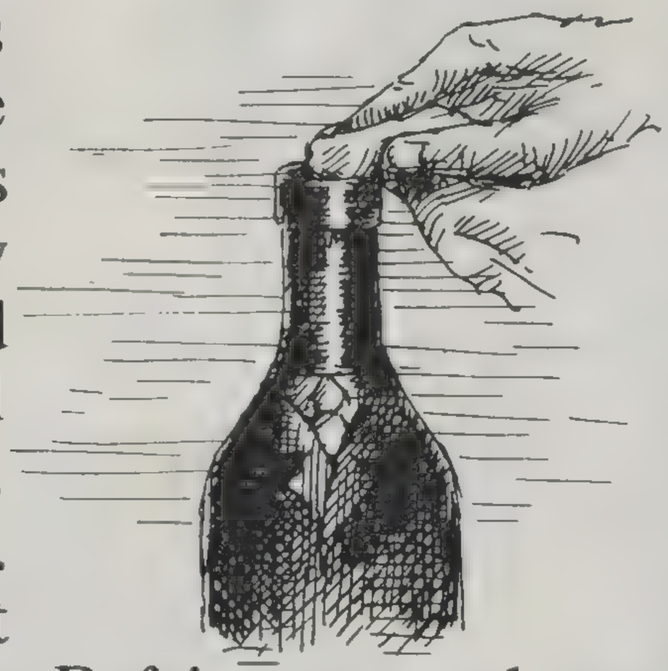


Gamay Rosé 1971: from the California vineyard of Robert Mondavi. One of the best of the domestic rosés. Available, in New York, at Sherry Lehmann Inc., 679 Madison Avenue, $3.23.



Pinot Noir 1969: a dry, full-bodied red wine from one of California's best-known vineyards, Louis Martini. Available, in New York, at Morrell & Company, 307 East 53rd Street, $3.20.

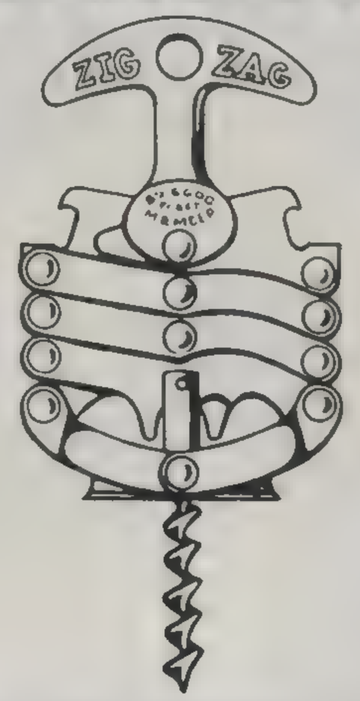
the cork. Easy with a corkscrew that has good leverage. To tell if the wine is good, sniff the cork. If it has a sharp, acidy smell, it could have turned to vinegar. Taste to see. If it has, don't throw it away. Refrigerate and use for salad dressings. If the wine is good, wipe inside the neck of the bottle with a clean cloth to remove debris left by the cork. And that's it. You're ready to drink wine any time, any place, with, or without food—but never in those four-ounce "medicine" restaurant glasses. Serve wine instead of cocktails in an oldfashioned glass. It tastes as good, is easier to handle, and there is room for ice. Yes, ice if you like it. At the table, wine glasses should be big—at least ten ounces—and pour generously. Many red table wines are better for chilling. Don't open them to "breathe." Table wines are not made to age gracefully. Even an hour's "breathing" can start off the wine-to-vinegar process. You can drink any wine, red or white, with any food, meat or fish. As long as you like it. Decanting? If you are using a half-gallon jug wine, it makes sense to serve it from a smaller, easier-to-handle jug, pottery pitcher, whatever you like. And that's the point. Wine is to be drunk when, how, with whatever. Easy.





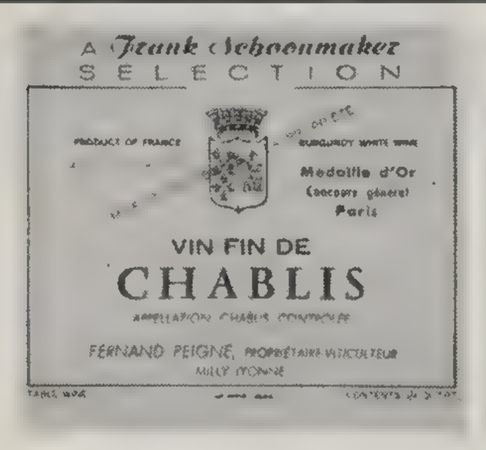


Corkscrews



A complex-looking but easy to use corkscrew from France gives loads of leverage through its expansion arm. *Zig-Zag*, widely available here.

these for starters, learn to know your favorites, then go on to your own finds.



Chablis 1971: an estate bottled, Frank Schoonmaker Selection, dry, but not too. Imported by Austin, Nichols & Co. Available, in New York, at Surrey Liquor Shop, 829 Madison Avenue, $2.99.



Château Hanteillan 1970: a red Bordeaux ready to drink now. Imported for Sherry Lehmann Inc., 679 Madison Avenue, by Austin, Nichols & Co., $3.89.



Saint-Véran 1971: a white burgundy grown on slopes adjacent to Pouilly Fuissé. The wines are similar, the prices are not. Imported by John Dulong. Available, in New York, at Sherry Lehmann Inc., 679 Madison Avenue, $2.99.



Cune Rioja Clarete 1966: a dry red table wine from the Rioja district in Northern Spain. Imported by Frederick Wildman and Sons. Available, in New York, at Morrell & Company, 307 East 53rd Street, $2.35.



Piesporter Goldtröpfchen Spätlese 1971: an estate-bottled, rather full-bodied white Moselle wine. Imported by Leonard Kreusch Inc. Available, in New York, at Surrey Liquor Shop, 829 Madison Avenue, $2.69.

PHOBIAS

BY ELLEN SWITZER



closed-in spaces...



heights...



snakes...



animals...

the irrational fear of any one of these—or a combination of several—may be a crippling handicap in your everyday life

Jane Andrews is terrified of flying. She has told herself innumerable times that, according to all statistics, she is considerably safer in a plane over the Atlantic Ocean than in her own car on the Pennsylvania Turnpike, but she has never been able to board a plane. She takes a train, a car, or a boat to get to even the most distant destination. Recently she has been promoted from her job as a copywriter, which kept her at her desk in New York, to copy account supervisor which will take her all over the United States to visit agency clients. She knows she must get over her fear of flying in order to function in her job. At this point she seeks psychiatric help.

Alexandra Smith goes into a panic every time she is confronted with an examination paper. She has gone to progressive schools and progressive colleges where no exams were given. Now she has decided that she wants to go to law school, and every university to which she has applied requires a Standard Law School Admissions Test. She will have to take a state bar examination. She can no longer avoid her fears. She, too, seeks help.

Herbert Brown faints at the sight of a hypodermic needle. A recent physical examination disclosed that he had diabetes and that he will have to take regular daily injections of insulin in order to stay alive. What's more, his physician insists that he will have to learn to give these injections to himself. He is seeing a psychiatrist to help him overcome his irrational aversion.

Susan Green considers herself a reasonably well adjusted person. Every year, around December 15, her normally happy disposition starts to change. While her friends are decking the halls with boughs of holly, she spends her time in her room shivering with anxiety. When everyone else is extending or accepting invitations for New Year's Eve parties, Susan can hardly manage to get herself out of bed. This year, her husband has told her that she will have to accompany him to a New Year's Eve party for an important client and she goes into an acute panic. She calls her doctor for some tranquilizers and he recommends a psychiatrist.

I'm afraid of driving a car. I live in a small Connecticut town with minimal public transportation to the nearest city, New Haven. However, by driving into New Haven with my husband and using public transportation (buses and trains) from there, I have so far avoided the necessity of learning to drive. Now my husband is faced with an eye operation that will make it impossible for him to drive for about six weeks. I am taking driving lessons, and if that does not lessen my anxiety about getting behind the wheel, I will not hesitate to seek psychiatric help in overcoming what has now become a truly disabling handicap.

Mrs. Andrews, Miss Smith, Mr. Brown, and Mrs. Green's names are disguised. Their stories are real and were told to me by the psychiatrists interviewed for this article. They, like me, suffer from a common psychiatric disability: a phobia.

Among the most common phobias for which patients seek psychiatric help are: a fear of heights, a fear of closed-in places (claustrophobia), a fear of open spaces (agoraphobia), a fear of competitive situations, a fear of animals (especially snakes, spiders, mice, rats, cats, and dogs), a fear of dentists or physicians, a fear of blood, and a fear of holidays. Sometimes two or more phobias may combine to produce yet a third phobia. For instance, Mrs. Andrews may well have been afraid of heights and of closed-in spaces, thus producing her problem with airplanes. A similar combination of phobias might produce a fear of elevators.

Dr. Fredrick C. Redlich, formerly chairman of the Department of Psychiatry and Dean of the Yale School of Medicine, and Dr. Daniel X. Freedman, professor of psychiatry at the University of Chicago School of Medicine, in their textbook *The Theory and Practice of Psychiatry*, define phobias as "anticipatory and highly unrealistic fears and avoidance reactions to certain objects and situations. . . . Phobias that occupy the attention of psychiatrists may be crippling handicaps in a patient's everyday life or relatively harmless avoidance reactions."

The psychiatrists interviewed for this article generally agreed that patients do not seek help in overcoming a phobia unless and until their fears seriously interfere with necessary life functions. There are, however, two distinct approaches to dealing with phobias evident in

Four doctors tell you how to get rid of the unreal fears that can spoil your life

the interviews. The classical analyst attempts to probe the deep unconscious causes for the irrational fears and to eliminate the cause. The behaviorist deals with the presenting symptom and eliminates *that* without necessarily dealing with underlying emotional problems.



r. Redlich and Dr. Freedman represent the *analytical* school. "It is now widely accepted that adult phobias are modified repetitions of those in infancy, often reinforced by parental phobias," they explain in their book.

Interestingly enough, the one case history of a phobia presented by Doctors Redlich and Freedman concerned a "driving phobia"; i.e., a woman, who like me was afraid to drive a car. "Her phobia appeared to be an attempt to protect herself against complaints that she was aggressive and bossy (that is, in the driver's seat), and it expressed her need to be dependent, which she equated with weakness." This phobic woman underwent "therapy, twice weekly for over a year and a half, focusing mainly on her marital relationship as a springboard for disentangling her approach and feeling." At the end of her therapy, she could drive her own car, but still avoided driving her husband's.

Dr. Boris Rifkin, assistant clinical professor at the Yale School of Medicine, and director of the out-patient psychiatric clinic at St. Raphael's Hospital in New Haven, is essentially a *behaviorist*. He believes that the patient, as well as the physician, should be involved in setting treatment goals. If the patient seeks readjustment to overcome an irrational fear, the physician's first and foremost concern should be to help the patient deal with the fear without necessarily taking the time to deal with other neurotic symptoms that may be present but that don't seem to bother the patient. "Patients sometimes have had phobias for years, but they don't come to see me until their fears interfere with their lives," he says. "For instance, I have had two patients with lizard phobias. There are no lizards in New Haven, so the problem didn't bother them much. They just stayed away from the lizard compound at the zoo. However, recently they have decided to move permanently to the Virgin Islands, which abound with lizards. The time had come when they either had to eliminate their phobia or reconsider their projected move."

The behaviorist deals with irrational fears on a completely rational basis. Dr. Rifkin, for instance, will take a "fear inventory" to find out whether other "things or experiences" besides the one that brought the patient into his office "cause fear or other unpleasant feelings." He has the patient fill out a questionnaire which classifies these fears into five categories: "not at all," "a little," "a fair amount," "much," and "very much." Listed in the fear inventory are 102 separate items ranging from "noise of vacuum cleaners" to "entering a room where people are already seated" to "crossing streets" to "worms" to "masturbation."

"Sometimes patients have clusters of seemingly unrelated phobias, and they may be harder to treat than a person with a single phobia or one or two related phobias," Dr. Rifkin says. "For instance, a person who displays a panic reaction to cats, heights, thunder, and dentists may suffer from a more generalized anxiety that can have a number of causes. In that case, we've obviously got to make an effort to get at the causes." In Rifkin's experience phobic people are often shy and unable to assert themselves. He may urge them to undergo "assertive training," which will allow them to make their opinions and feelings known rather than smoldering with anger on the inside. "Assertive training" is often undertaken as part of group therapy. "Frequently, when the person is able to express his feelings, including his negative feelings, more freely, his phobias vanish," Dr. Rifkin says.

In cases of simple or clearly related phobias (such as a fear of heights plus a fear of flying, or a fear of hypodermics plus a fear of dentists) Dr. Rifkin will approach the problem even more directly. He will teach the patients techniques of complete muscle relaxation, and then while they are completely relaxed, will take them mentally through the situation they fear. For instance, a person who is afraid to fly will be asked to imagine him- or herself going to the airport, buying a ticket, sitting in the waiting lounge, and getting on the plane. As soon as the patient becomes anxious, he or she is asked to stop the imaginary journey and repeat the imaginary scene until the emotional resistance ceases.

Dr. Rifkin sees a great many people who, like me, are afraid of driving. His suggestion is that they take driving lessons from a firm and confidence-inspiring instructor. If that does not work, he will use his imaginary desensitization techniques: asking the patient to imagine getting behind the wheel, starting the car, and driving it, first on a back road and finally on a super-highway. If deep-muscle relaxation cannot be induced by standard techniques, he will sometimes use hypnosis or relaxing drugs given by injection. Once patients are able to perform the feared task in their imagination, they will be asked to try the same tasks "in vivo"; i.e., in reality, obviously *without drugs*.

Dr. Remo Fabbri, Jr., a former student of Dr. Rifkin, is a clinical instructor in psychiatry at Yale-New Haven Hospital. He uses techniques simliar to Dr. Rifkin's, with a strong emphasis on hypnosis. He has used hypnotic techniques in treating sexual problems which he considers frequently to be of phobic origin, and has served as a group leader in the Human Sexuality Course at the Yale School of Medicine. He, too, feels that patients should be treated, first and most importantly, for the symptoms that made them uncomfortable enough to come to a psychiatrist. "If patients wish to know more about themselves and their unconscious motivations, we can help them deal with that, too," he says. "But most people who seek out psychiatrists have a very specific problem which they want resolved."

All the psychiatrists interviewed for this article agreed with the basic premise that *anxiety*, either specific or generalized, is the cause of a phobia or a cluster of phobias. All agreed that many phobic persons are often exposed to a good deal of "negative reinforcement" by members of their families, who try to be kind, but who actually are helping the patient to continue his or her irrational behavior. "If a woman is phobic about elevators and her husband agrees to move into a first-floor apartment, he is providing negative reinforcement," one psychiatrist said.

Although the more orthodox analytically-oriented psychiatrist feels strongly that it is important to get at the root causes of the patient's neurosis, he will frequently take a very directive approach to help the patient deal with an impossible life situation caused by the phobia. Doctors Redlich and Freedman indicated in their case history that they provided "firm encouragement" to the patient with the driving phobia to take driving lessons and get her license. This apparently preceded the eighteen months of twice-weekly therapy sessions.



ll the physicians interviewed considered most phobias eminently treatable, although one psychoanalytically-oriented psychiatrist warned that some phobias are an early indication of schizophrenia, a very serious mental illness, and that using "improper" treatment methods may hasten or precipitate the patient's descent into emotional disaster. Analytically-oriented psychiatrists were more concerned about "symptom substitution"; i.e., exchanging one form of neurosis for another, and possibly a more serious one. Dr. Rifkin and Dr. Fabbri indicated that they had rarely seen a patient to whom this happened, and that usually the substitute symptom, if there was one, could be dealt with through behavioral therapy.

After talking with all these doctors, the question remains: what am I going to do about my apparent driving phobia? I have signed up for a course of driving lessons with the best teacher in the area, who assures me that he has taught "a terrified sixty-five year-old woman, who thought that all automobiles were instruments of the devil and who had to use the car to get to her psychiatrist." If my lessons don't work, I will seek psychiatric help. Probably I'll go the behavioral route. I may have other serious neurotic problems of which I am not aware, but they don't seem to be interfering with my work, my marriage, or my life. Not being able to drive a car is. And I think that that's where I ought to concentrate my physical and psychological energies. ▽


A DAY

IN THE LIFE...

On these eight pages the dresses everyone is always looking for in November. The dresses you slip under coats and furs where it's cold...the dresses you want for sun country now, summer later.



White and navy, left—*still the freshest combination anywhere—an extended polo shirt with a skinny navy belt. A Woolmark dress by Belle Saunders for Abe Schrader. About $110. Late November, at Saks Fifth Avenue; Garfinckel's; Kaufmann's; Hudson's; Harzfeld's; Neusteters; I. Magnin.*

Of all the things you can do with navy and white, right, *you can do more with these: a long navy silk cardigan, white silk pleated skirt, navy-and-white stripe scarf—all the pieces go with other pieces and the cardigan goes all year. By Bill Blass, of Pomezia silk. About $445. Next month, at Bergdorf Goodman; Halle's; Marshall Field; Dayton's; Swanson's. Coifs, these eight pages, by Pascal. Makeup by Sandra of Kenneth. New York background, both pages, the 9 West 57th Street Building. Accessories, both pages, next to last page of this issue.*

BOB STONE

A DAY IN THE LIFE...



Easiest thing to spend a day in wherever you happen to be, left—*a jersey shirtdress in a small, sharp black-on-beige print. By Mario Forte for Rona, in Nyesta of Antron nylon (Gilman Fabrics). About $75. Saks Fifth Avenue; Kaufmann's; Hudson's; Sakowitz; I. Magnin.*

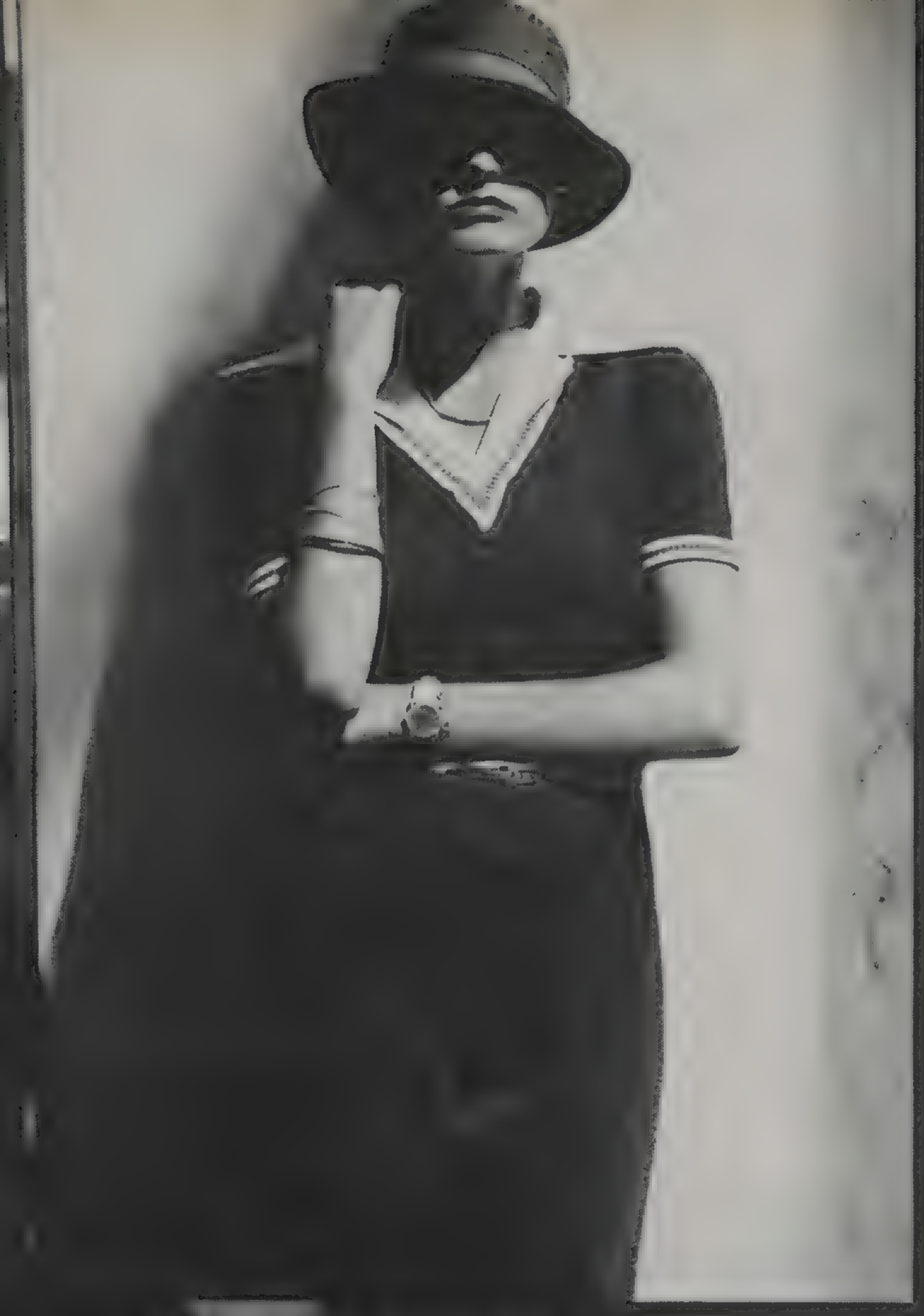
What a lot of women are always looking for, right—*a sleeveless dress with a matching jacket to put on when you want to be a little more covered; in a black-and-rust cotton print. By Oscar de la Renta II; Pomezia fabric. About $150. Late November, Altman's; Halle's; Swanson's; Balliet's; Neiman-Marcus.*

The never-out-of-season dress, far right—*a soft georgette shirtdress in a black-and-white Art Deco print. Geoffrey Beene Boutique; rayon (Toba fabric). About $165. Saks Fifth Avenue; Young Quinlan; Neiman-Marcus; I. Magnin. All accessories, next to last page.*

BOB STONE



A DAY IN THE LIFE...



Every ... favorite dress to wear
where ... n, left—simple, shirty, ivory
linen ... can wear it all day
and out ... er, belted or not.
By Shann... odgers for Jerry Silverman;
about $150. Miss Bergdorf of Bergdorf
Goodman. H...zler's; Kaufmann's; Jacobson's;
L.S. Ayres; Frost Bros.; I. Magnin. Kanekalon wig.
Photographed at the World Trade Center.

Terrific to own, above—a pleated navy skirt,
a cabled navy sweater with knitted white
collar and cuffs, thin red lines at the edges—
just tip on your denim tennis hat and go.
Arbe Import, of wool and acrylic.
About $90. Late November; Saks Fifth Avenue;
Gidding-Jenny; Jacobson's.

The indispensable two-piece dress in ivory crêpe,
right—stitch-pleated skirt; long shirt
to pull out like an overshirt or wear tucked in,
as here, bloused a little and narrow-
belted. By Adele Simpson, of Celanese acetate
and FMC rayon (Onondaga fabric).
About $225. Late November; Bonwit Teller;
Kaufmann's; O'Neil's; Hudson's;
L.S. Ayres. Scene: JFK's National
Airlines Building. Accessories
next to last page.

A DAY IN THE LIFE...

The dress you wear all the time, wherever you are, above—the pleated-in-front red knit—just open up the collar and drop in all your thin gold chains. By Tricosa of Paris; wool. About $145. Sara Fredericks; Kaufmann's; Stanley Korshak; I. Magnin.

The sweater-set dress in pale-grey knit, right, to put on now and stay in through spring—cardigan and tank top in heathery grey-and-white checks, pleated grey skirt. By Kimberly, of wool knitted in America. About $145. December, at Bergdorf Goodman; Jacobson's; Marshall Field; Neiman-Marcus; I. Magnin. Carousel wig, of Dynel.

Stripes are it, opposite page—*with the slim white knitted skirt, left, a V-neck pullover striped in purple, pink, and green. By Francesca for Damon; wool and acrylic. Sweater, about $52; skirt, about $60. At Bloomingdale's; Filene's; Kaufmann's; Jacobson's; Burdine's; Bullock's. . . . Right: Plaid plus stripes— bold red and blue ones on a white short-sleeved sweater, matching plaid button-on skirt. By Banff International; wool knit. About $78. At Bloomingdale's; Burdine's; Hovland-Swanson; I. Magnin. . . . Scene: the National Airlines Building at JFK airport. All accessories, next to last page. Hair, these eight pages, Pascal; makeup, Sandra of Kenneth.*

BOB STONE





Private night-lives

Totally feminine, completely at ease, dressed for an hour or an evening—six pages of what we've never been able to find enough of till now: really terrific night clothes . . . for the nights when staying home with a good book or a good friend is the most luxurious evening imaginable

Totally demure, *opposite*, but for lacy outlines of the body underneath—pale-pink satin de lys and ecru lace, matching soft scarf tied at the shoulders. By Fernando Sanchez for Paris Collections, of Monsanto nylon, polyester, and silk (Registered Fabrics). Nightgown, about $100; scarf, about $35. At Saks Fifth Avenue; Woolf Brothers; Sakowitz; Frederick & Nelson.

Essential to own, *left*—a warm, quilted challis robe in a foulard print of navy and white and a reverse-print tricot pyjama underneath—to wear to bed, to breakfast, to get the mail. Donald Brooks for Maidenform. Robe, of acrylic challis, about $100; Antron III nylon tricot pyjamas, about $50. Both at Altman's; I. Magnin. Robe, also at Hudson's.

The coziest, luxiest of all, *below*—the man's dressing gown in ivory cashmere. To wrap yourself up in every morning, every night (sometimes over black satin pyjamas). Stella Fagin for Elias Sayour; Amicale Fabrics. About $215. At Elizabeth Arden Salons; Kaufmann's; Sakowitz. Accessories, next to last page.

KOURKEN PAKCHANIAN





Private night-lives

The lady in red . . . knows the luxury of time for herself . . . stretches out her evening, *opposite*, in an ankle-length robe—pretty new length—wrapped over a matching thin-strapped ankle-length gown. Both, by Olga, of Du Pont nylon tricot (Webco Mills fabric). Robe, about $25; gown, about $13. Lord & Taylor; Burdine's; Joseph Horne; Shillito's; I. Magnin.

When the wine's soft and the company *à deux*, what you want is glamour and ease—as in the picture *above left:* a gauzy black jersey glitter-pyjama—soft smocked top, easy pull-on pants. By Stan Herman for Youthcraft/Charmfit, of rayon and metallic thread (Emil Katz fabric). About $45. Saks Fifth Avenue; O'Neil's; Goldwaters. All accessories, next to last page.

A little night music for a small audience, *left*, in slithery side-wrapped brown jersey, with a gentle ruffle. Morty Sussman for Mollie Parnis At Home, in Nyesta of Antron nylon (Don-Nel fabric). About $85. Bloomingdale's; Garfinckel's; Stanley Korshak; Balliet's; I. Magnin.

KOJAKEN PAKCHANIAN

Private night-lives

What's on tonight, *below*—a wrapped-waist pyjama of clear summer-sky blue in thinnest crêpe—fluid and sensuous on skin. By Stephen Burrows for Bendel's Studio, in Crêpe Memoir of polyester, rayon and Monsanto nylon (Registered Fabrics). About $40. Pyjama, at Henri Bendel; Nan Duskin; Halls Crown Center; Lou Lattimore; I. Magnin.

Next in line for the shower, *below right*—a deliciously feminine nightdress, ivory edged with thin bands of lace. Wear-Dated gown by Formfit Rogers, of Monsanto Ultron nylon tricot. About $12. Bonwit Teller; May D & F. Accessories, both pages, next to last page. Hair, these six pages, François of Kenneth.

The apartment, designed by Richard Ohrbach for Nelson Peltz, associate producer of—what else—*The Pajama Game*, coming back to Broadway next month.

KOURKEN PAKCHANIAN

The kind of negligée men love to see women in, *right*—pale-pink satin and écru lace, held together with thin satin cords. By Bill Tice ESP; crêpe-backed satin, of Celanese acetate and nylon. About $100. At Bonwit Teller; Kaufmann's; Harzfeld's; Neiman-Marcus; I. Magnin.

WHAT EVERY WOMAN WANTS THIS WINTER

Uncomplicated good looks

BY SHIRLEY LORD

The blueprint for success: self-knowledge, make-up practice, and the latest products to create maximum impact with minimum fuss—all in a matter of minutes.

5 Key Rules to Remember

- Your makeup is as good as the skin beneath it.
- Skin care should be as automatic as brushing your teeth.
- Your hair depends as much on the food you eat as on the shampoo you use.
- Exercise is vital for your body, your skin, and your mind.
- Self pre-occupation is always unattractive.

5 Key Rules to Forget

- Wear as little makeup as possible. **Nonsense.** Frequently the best effects come from wearing several products in several shades at one time.
- Nourish skin continually. **Cleansing** comes before nourishing—otherwise pores can be clogged with over-nourishment.
- Eat only protein. **Not true.** Your body needs fats and carbohydrates, too.
- Brush your hair as much as possible. **Don't.** Hair doesn't appreciate it.
- Don't exercise when you're tired. Unless you're ill, **exercise in moderation** is helpful, can cure fatigue through refreshing circulation.



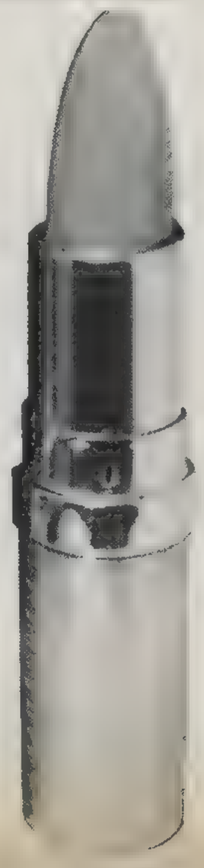
BEAUTY NOW

THE NEW MAKEUP SYSTEMS

To be better looking, without looking "made up"—that is the aim for today. To get there on target, products are being devised to promote good complexions in the most natural way possible. The C.H.R. Face Makeup System is a new concept involving teamwork—two formulations working together to achieve a bright fresh face. Phase One (clearly marked on the bottle) acts as a primer, blocking out flaws, uneven skin tone, freckles, large pores, spots —you name it, Phase One will cover it. Phase Two adds what Mr. Revson—brain behind the idea—calls "color verve," a sweep of sheer color that gives instant vibrancy.

LIPSTICK DOSSIER

Lipstick is still not indelible for two major reasons. A large number of women would be allergic to the ingredient necessary for indelibility. This ingredient also dries up moisture faster than ultra violet. Most women still prefer the stick as a means of transporting lip color, easy to use and reliable. The Imperial Formula lipstick here is non-drying and smooth upon application. Claudette Colbert, Twiggy, and Mrs. Clifford Brokaw, Jr., like their lip color in a stick.





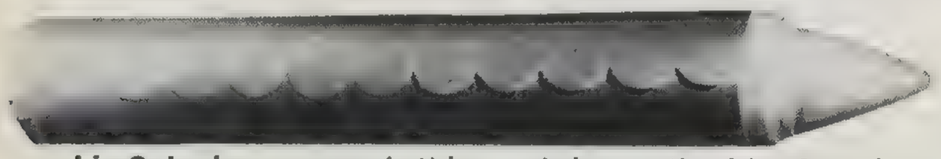
Lip color in a pot is the result of moisturizer in the formula to give sheen and screen against dehydration —too much added to a stick makes it crumble. Germaine Monteil's Lip Moist is imbued with emollients and a sun screen. Barbara Walters and Maggie de Mille like their lip color this way.



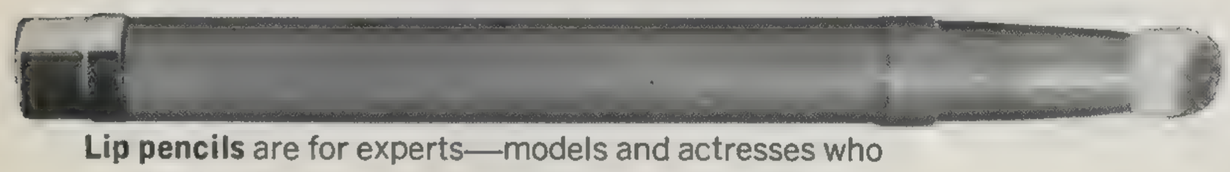
2 Just as the words pressed powder, moisturizer, and gel have become everyday parts of the beauty language, so will the word "encapsuled" become meaningful in the coming year when applied to makeup. In the same way that medicine can be enclosed in see-through capsules, so Charles of the Ritz has encapsuled minute beads of moisture to impregnate first its Revenescence Powder Glow, now its new SoftGlow Pressed Makeup; the moisture beads burst open as soon as the makeup is applied (best with a dry sponge). The value of the encapsuled idea: moisturizer and makeup can be blended together to perfection.

3 Proving that natural cosmetics were never a gimmick and are here to stay is the brainwave company of "i" Cosmetics. Pioneering natural products in 1970, "i" this month launches a collection of Color Puddings to accent any part of the face, eyes, lips, cheeks. Aqua, Silver, Maple, Pink—called Puddings because of the texture, which is, as they describe it, "pudding-like" —firm rich colors easily applied with an attached spatula and, of course, made from natural ingredients, earth-color pigments, soy-bean derivatives, lanolins, and pure, natural waters.

Lip Crayons deliver plenty of color in a pencil sort of way, the soft end making lip shapes especially easy to make. Max Factor's Super Lip Crayon is jumbo size. Diana Rigg is addicted to both size and formula.



Lip Color in a sponge is this year's innovative idea from Love: called a Lovestick Color Glazer. One twist on the base delivers color into a sponge tip, nothing spills, it's easy to use. Mary Wells Lawrence is a devotee.



Lip pencils are for experts—models and actresses who emphasize lip shape for photography and stage effects. Dior makes marvelous Lip Liner Pencils—their models demand the best. Mme. Jacques Rouet uses a pencil to outline.





Lip color in a case from Charles Revson for Ultima II uses a gel formula that promises both texture and durability. Packed with brush in mirrored case, the exclusive formula's gellant ingredients hold shine and color together. Lauren Hutton and Lena Horne love the C.H.R. Extraordinary Gel.

food for thought

Which food wins the brownie points? The food you can eat without gaining an ounce—providing you don't exceed your calorie allowance—food good for morale and health.



shrimp is gland fuel, full of iodine, which your thyroid needs especially. Shrimp is low in calories. Six with a salad make a good choice for a diet lunch.



carrots, at only 40 calories apiece (large size), are nifty appetite suppressors at the gnawing hunger time of 6 P.M. If they help you see better, it's because of their rich vitamin-A content; a deficiency of this vitamin is associated with night blindness and eye problems. All skin cells need A to guard against infection inside and out.

clams, high in protein and low in calories, are a good source of iron, necessary for healthy blood.



seafood is super food. Whether you choose shrimp, clams, oysters, or just plain fish, it's all first-aid for your figure, plus a natural source of sodium to aid endurance (but watch too much sodium from table salt). Seafood is a complete protein, supplying vital amino acids your body cannot manufacture, yet cannot live without. Your body depends on you to treat it well.

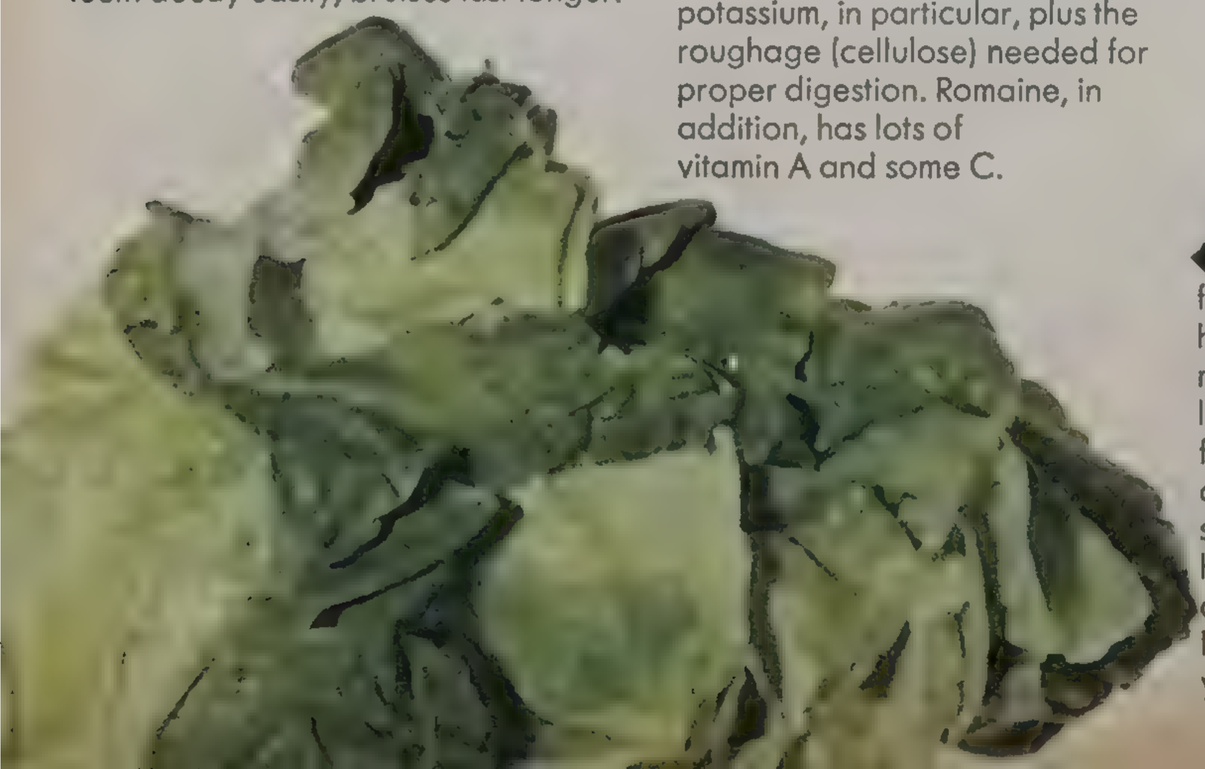


onions are valuable in that they have low-caloric count (no fat) and potassium that helps direct nourishment from bloodstream to the body's cells; plus a touch of vitamin C to help make the "cements" that hold body cells together.

broccoli, like all members of the green-vegetable family, is a powerful skin tonic, providing lots of vitamin A (necessary for beautiful skin) and B_2 (which assists in the breaking down of sugars and starches for energy). Broccoli, described as champion food by expert nutritionists, has a super supply of C—one stalk gives more than a full day's units.

bean sprouts have only 28 calories in a cupful—you can have a feast on them. They have a touch of vitamin C to supplement other sources. Too little vitamin C and teeth decay easily, bruises last longer.

lettuce —romaine, Boston, or Bibb— gives you a rich assortment of minerals—potassium, in particular, plus the roughage (cellulose) needed for proper digestion. Romaine, in addition, has lots of vitamin A and some C.



minerals act with vitamins for steady nerves, healthy organs, firm muscles. Cheese, milk, liver, parsley, egg yolks, fruit, and Brussels sprouts are splendid mineral sources. Cheese and milk, high in phosphorous and calcium needed for strong bones and teeth, help your smile look real.



BRAD OLMAN

WHAT EVERY WOMAN WANTS THIS WINTER

Food to make you happy—on 1,000 calories a day

If you're dieting, counting calories is a must and 1,000 is the number you shouldn't go *below* if you want to keep healthy. 1,500 is the number you shouldn't go *above* if you're serious about losing weight. Listed below is food to eat to take away the monotony of dieting . . . without menacing your calorie count.

1. Curves needn't get out of hand if you eat any of the following femme-fatale food (calories noted in brackets; don't forget to count them): 6 shrimp (90) . . . 6 oysters (65) . . . 3 fillets of anchovy (20) . . . 6 spears asparagus (20) . . . 5 artichoke hearts (55) . . . ¾ cup bamboo shoots (25) . . . 2 ounces rare roast beef (95) . . . 1 cup blackberries (85) . . . 1 slice cracked wheat bread (60) . . . 1 slice pumpernickel (80) . . . 1 cup broccoli (40) . . . 2 pieces of butterscotch (40) . . . 8 small gumdrops (35) . . . ½ cantaloupe (60) . . . 1 cup cauliflower (25) . . . 1 teaspoon caviar (25) . . . 1 stalk celery (5) . . . 1 ounce Camembert (85) . . . 1 chicken leg (65) . . . 5 ounces baked flounder (100) . . . 8 ounces vegetable juice (40)

2. Skin gets a bonus if you choose any of the following (don't forget to count calories): 1 eight-ounce glass of milk a day (160) . . . 1 good slice of calves' liver (75) . . . 1 cup of spinach (40) . . . 1 container yogurt, unflavored (120) . . . 2 tomatoes (65) . . . 2 or 3 eggs a week (80 each) . . . 1 cup boiled squash (30) . . . 1 large carrot (40) . . . 1 teaspoon of molasses (50) . . . 1 tablespoon wheat germ (35) . . . water—at least a quart a day (0)

3. Extra-low calories, extra good to eat, helps the slimming endeavor. Choose from any of the following: Bouillon (5) . . . ½ cup diced eggplant (20) . . . Carnation Slender in place of a meal (225) . . . Sego (225) . . . 1 cup cottage cheese (240) . . . 1 cup non-fat skim milk (80) . . . black coffee—no cream, milk, or sugar (0) . . . tea with lemon, no sugar (5) . . . 4 ounces water-packed tuna fish (140) . . . 3½ ounces white wine with club soda (85) . . . 1 cup bean sprouts (20) . . . 4 ounces steamed scallops (130) . . . 1 cup green beans (30) . . . 1 cup cooked beets (55) . . . 1 cup shredded cabbage (25) . . . 1 Wheat Thin (10) . . . 1 animal cracker at each meal (10) . . . 1 Ritz cracker (20) . . . 25 sprigs watercress (5) . . . endive salad (20) . . . 3½ ounces fresh lime juice (30) . . . 1/6 head of iceberg lettuce (10) . . . 1 teaspoon lobster paste (15) . . . 1 melba toast (15) . . . 1 nectarine (30) . . . 8-9 pods okra (30) . . . 2 stuffed green olives (15) . . . 1 tablespoon chopped onion (5) . . . 1 papaya (115) . . . 3½ ounces parsley (5) . . . 1 plum (30) . . . 10 pretzel sticks (30) . . . 5 radishes (10) . . . 1 cup rhubarb (15)

How to drink and stay slim

Preserving shape in people who lead the sort of life that includes martinis before and Nuits St. George during lunch has long been considered an impossibility—although the exact role alcohol plays in the human diet is still controversial. The controversy concerns alcohol's chemical composition, which although similar to that of carbohydrate (responsible for most useless body fat) does not go through the same digestive process to be changed directly into fat.

• Why then do social drinkers seem more prone to putting on weight then their teetotaling neighbors? Why is alcohol the first embargo for dieting patients? As biochemist and former president of the American Chemical Society Dr. Roger J. Williams points out, "Alcohol is double-barreled in its effect. In moderate amounts, it does furnish fuel for the body, but it is fuel only (it requires and uses up other nutrients for its metabolism). Excessive sugar consumption can be a somewhat similar nutritional fault. When we consume calories in the form of alcohol, *we eventually crowd out of our diet* about the same number of calories we would be getting from wholesome food."

• It has long been thought that alcohol is also the perfect appetizer, not only heightening pleasure at a party but appetite, too. The more alcohol consumed the more the blood vessels of the skin dilate, heat is lost from the body, and the heart works overtime. All this leads to extra food intake for extra energy and, by the time other calories consumed have gone through the digestive processes, less fuel is required. Those calories remain in the body—as fat. To obviate this before a cocktail party, an old-fashioned idea helps—eat a pat of butter, a piece of cheese—the fat forms a protective skin over the stomach, slowing alcohol absorption right down.

• Until the facts fully emerge about the metabolism of alcohol, the best solution to drinking while on a diet is to be sure your choice of food is a highly nutritional one, well balanced with high vitamin and mineral content, concentrating on fats and protein with a necessary nutritional amount of carbohydrate, somewhere in the vicinity of 60 grams a day. Normal intake is between 200 and 300 grams a day.

• Alcohol is full of calories but practically devoid of carbohydrates—excepting liqueurs, where a sweetening agent is added to the spirit base.

• If you must drink, allot your 60 grams of carbohydrate to valuable food for your body—food like citrus fruits, vegetables, and milk. Cut out the no-no carbos such as peanuts (high in calories), pies, sauces—yes, cranberry sauce, too. Just think: if you eat a quarter of a pound of mushrooms, you will have consumed only 6 grams of carbohydrate, plus a few important vitamins. On the other hand, a piece of chocolate cake adds 70 grams of carbohydrate to your body—without much nutritional advantage. Proteins and fats have higher satiety value, too.

• Ordinary soft drinks should be taboo—they're loaded with carbohydrate sugar. Use the diet variety instead. Who cares if these things are off the menu when steak, turkey, lobster claws, salmon, and trout are on . . . plus your favorite vodka martini, whiskey on the rocks, dry white wine, Campari and soda, or champagne? Mixed drinks are best avoided—particularly at other people's parties when you can never be sure if the accompaniments are the diet kind. One neat idea at your own parties is to put a dash of your favorite alcohol into an ice tray—if it's diluted enough, it will freeze—then add the laced ice cubes to a glass of soda water. You save many calories that way.

• Raise your glass—but only in moderation. Too much alcohol affects shape—and everything else about you—detrimentally. Cheers.

Carbohydrate content of alcoholic beverages

Whiskey, gin, vodka, rum, brandy	**—**	**0**
Dry red or white wine	**—**	**0**
Martini	**3 oz.**	**trace**
French vermouth	**3 oz.**	**4**
Italian vermouth	**3 oz.**	**14**
Sherry (dry)	**3 oz.**	**1**
Sherry (sweet)	**3 oz.**	**6**
Champagne	**3 oz.**	**2**
Crème de menthe/Curaçao	**1 oz.**	**6**
Benedictine	**1 oz.**	**7**
Port	**2 oz.**	**7**
Beer	**12 oz.**	**12**
Lager	**12 oz.**	**18**

NOW BEAUTY



NEW HAIR STYLING FOR Sally

Seen every morning at the unfriendly hour of 7 A.M.: new girl on TV Sally Quinn, reading the news for CBS, has been on the receiving end of a number of unasked-for appraisals. When it comes to her hair, several hairdressers would like to be given the opportunity of restyling it . . . plus giving her some well-intentioned advice on how to achieve a fresh look for the box—when you've been up all night working. Sally starts her job at 1 A.M.

WHAT EVERY WOMAN WANTS THIS WINTER



Tony at Cinandre would first like to cut Sally's hair to diminish the effect of her full face. The best cut, he thinks, would be graduated—just below ear-length at the sides, curving down to the collar at the back—"bangs" in front. To ensure good-looking hair every A.M., Tony suggests she use a blow dryer just before transmission to give hair fullness, then use a curling iron to "iron" out any crinks.



The new young stylists on the new tenth-floor salon at Elizabeth Arden feel Sally needs to darken her hair color, believing at present the dark roots stand out, which is unflattering. To tidy up the whole impression, they'd like to part her hair high at an angle, securing it with a barrette on the right, curving sides sleekly under—all to give a more feminine impression. They wish she'd change her glasses, too.



BARBARA PERLMAN

Pierre Henri at the Saks Fifth Avenue Beauty Salon feels Sally's hairstyle shouldn't be a focal point, but merely a frame for her pretty face. He'd like to sweep her hair back from temple to temple, securing it at the crown for firmness, with perhaps a braid of hair, a barrette, or small ribbon, allowing the rest of her hair to flow down the back, giving an "impression of length—which also gives an impression of femininity."

Pilots vote for long hair

Bonnie Tiburzi was chosen this year by American Airlines as their first female pilot. Months will pass before she actually takes the controls; but until that time, she flies as a member of the crew on a rota with fifteen other pilots (male). Uniform is mandatory, one's hairstyle is not. Bonnie vacillated between tying her long hair severely back or braiding it into a chignon. Now the fifteen pilots have given their vote: "Please, Bonnie, wear your hair loose and look as female as you are." She concurred.



NANCY MORAN

Cut and cultivate

Sensing consumer needs, then delivering them at the right time is a rewarding art.... Elizabeth Arden has proved they know how by opening a new salon where city dwellers, yearning for a sign of nature, can indulge their senses—as their hair gets styled anew.

The Cutting Garden, just opened on the tenth floor at Elizabeth Arden in New York, is the brainchild of the bright but flower-starved promotion director of the salons. Knowing she was far from alone in her love of nature, she suggested the salon might include on one of its floors a special flower-filled area, a place where hairstyles could be achieved and headaches lost because of the beauty of the surroundings . . . and she pointed out that if it could open in time for the winter season when the comparison between outside and inside is so much greater, so much the better.

The Cutting Garden, implying—as she wished it to—both cutting and cultivation of hair, has new talent as well as a true horticultural setting of live plantings, trees, and a multitude of plants, all watched over by a new member of the staff—the Elizabeth Arden gardener.

The carpet looks like grass; there are beautiful old botanical prints on the walls, and even the chairs are covered in a green-and-white garden-like fabric, while the stylists wear special patches on their blazers, a sort of botanical coat of arms like those the gardeners wear at Kew Gardens in England.

Cosmetics are sold in The Potting Shed—some in clay flower pots, while behind a Huckleberry Finn fence—white with flowery graffiti on it—you can find the Rock Garden, where, as you may guess, rock music is played and the latest cuts and no-set drying are carried out by, I quote, "a group of very good-looking young experts . . . male."

One good turn deserves another. To endorse Arden's public spirit, the City of New York allowed them to plant two trees outside the salon on Fifth Avenue—in time for opening day—plus bright red benches to match the most famous red door of all.

What the parting tells

After studying hair care in Europe, Hille, at Saks Fifth Avenue Salon, is chock full of ideas about hair and scalp care and feels hair care is so important it should be taught in school along with general hygiene. She specializes in giving the Capilo Treatment, which originated in Europe and begins with an exfoliation of the scalp. As Hille says, "I find when people come to the salon with dull hair, a fall-out problem, or an itchy scalp, their scalps are almost always coated with residue. If you were to paint your entire body, you would die in a short time. Smothering your scalp under layers of foreign matter means your hair can't breathe, so it can't be healthy. For healthy hair, it's vital to have plenty of blood rushing to the scalp," and part of Hille's treatment directed to that is a strenuous scalp massage: she actually pinches the scalp to get blood moving. Three things can affect the scalp (seen through the parting): nerves, blood circulation, and sebaceous glands. All problems can be corrected once the condition of the hair root is known.

Is your hair really in good, fair, or bad condition? The parting tells you more than you realize. If it is the proverbial snow white and shiny—the way a baby's skin is shiny—then you should have bright, springy, vital hair: your scalp which the parting discloses is obviously healthy. Any trace of pink, any little skin scales or flakes, any excess oil on the parting—all these things are signs of a discontented scalp which needs to be treated at once.

Michel of Pierre Michel explains, "Sometimes hair at the root-scalp level looks healthier than hair in the middle or at the ends because the hair has been damaged by outside sources . . . overuse of chemicals in hair coloring, straightening, or too much use of hot rollers or curling tongs. From the parting, you can sometimes see the result of poor blood circulation; the scalp looks grey, dingy, or unnaturally pink from irritation. I can also feel with my fingers when a scalp is not well. Poor circulation will cause a scalp to feel tight; there is no elasticity, no movement. If the naked eye doesn't divulge anything startling, yet hair is dull and limp, microvision at the salon can show the problem, the hair cuticle, in fact hair's structure beneath the skin."

Right: Chains by Aurea Jewelry Creations.

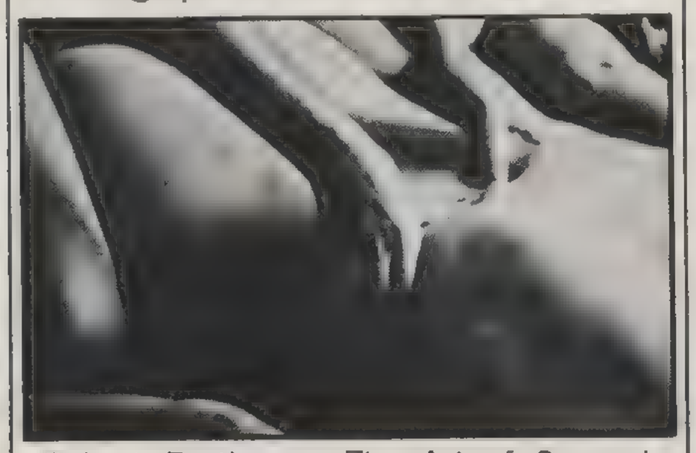
BOB STONE

WHAT EVERY WOMAN WANTS THIS WINTER

GOOD HEALTH AND STAMINA

EXERCISE TOGETHERNESS

Take the tedium out of exercising by exercising in twos . . . some exercises depend on togetherness to work. **Tone Up Muscles, One:** Both stand erect, holding each other's waists firmly. Bend torso eight times to the right, while he bends to the left—then bend eight times in the other direction. **Tone Up Muscles, Two:** Still holding on to each other at the waist, both lean backwards, away from each other, to the count of five, as if to touch the floor with the head, keeping mouth slightly open, lower jaw relaxed, shoulders down, abdomen well tucked in. Again to the count of five, slowly move back to upright position, bending head slowly until chin is resting on your chest, relaxed, slumped. **Tone Up Muscles, Three:** Lie on your stomach, bringing your legs back so you can hold your ankles, bend head back as far as possible, then let him rock you back and forth. Change places to rock him.



Robert Foothorap, The Art of Sensual Massage, Copyright © 1972 by Gordon Inkeles & Murray Todris

FACIAL EXERCISES









Like exercises devised for the body, facial exercises only help if carried out with sergeant-major regularity A.M. and P.M. Although the face exercises itself naturally with smiles, squints, and frowns, some of its muscles rarely move at all. The four exercises here have been planned to fight wrinkles and tone up immobile areas. Dermatologist Michael Kalman, M.D., particularly believes in keeping chin muscles active to preclude a double chin.

1 Place lower teeth over upper teeth, pushing jaw forward, lower lip over upper lip. Attempt to push the chin muscles up as high as you can without moving your lips.

2 Drop jaw to make an oval with your mouth. Place your index finger on chin for support, then very slowly try to focus your eyes upward while you raise lower lid inward and upward. Difficult, but with practice it can be done.

3 Rest on your elbows. Place fists under chin pushing up as you press down with your head, not allowing either force to win.

4 Open your mouth slightly keeping your lips relaxed. With a little movement at a time try to wrinkle your nose all the way upward, then release wrinkle and start over again.

New "instant incentive" for dieters

To try to prevent dieting dropouts, the Du Pont Company is launching what they feel is a "positive dieting incentive" this winter. From coast to coast it's hoped the Practicing Dieter's Panty Hose (a sheer hose with special Control Top panty made in Lycra spandex fiber) will give a woman a trimmer, firmer feeling instantly. A Du Pont spokesman said, "Everyone knows the only sound way to diet is through systematic control of calorie and carbohydrate intake plus sensible exercise. Nevertheless, it does take time for the pounds to slip away and 'instant incentives' like the pantyhose can encourage a woman to stay on her diet—by helping her feel thinner."

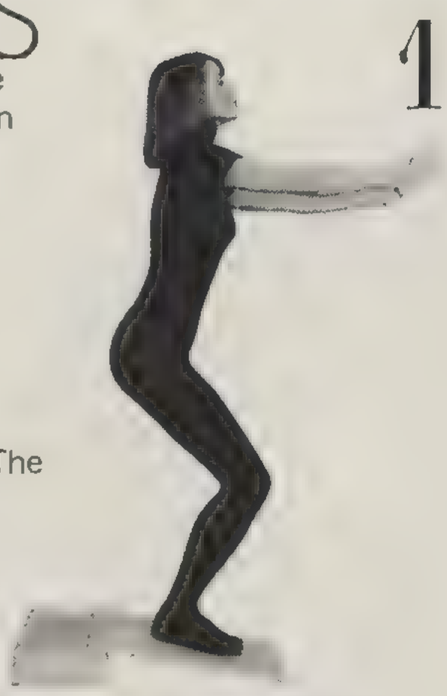
COLLAGEN:

The latest favorite ingredient for treatment products. Why?

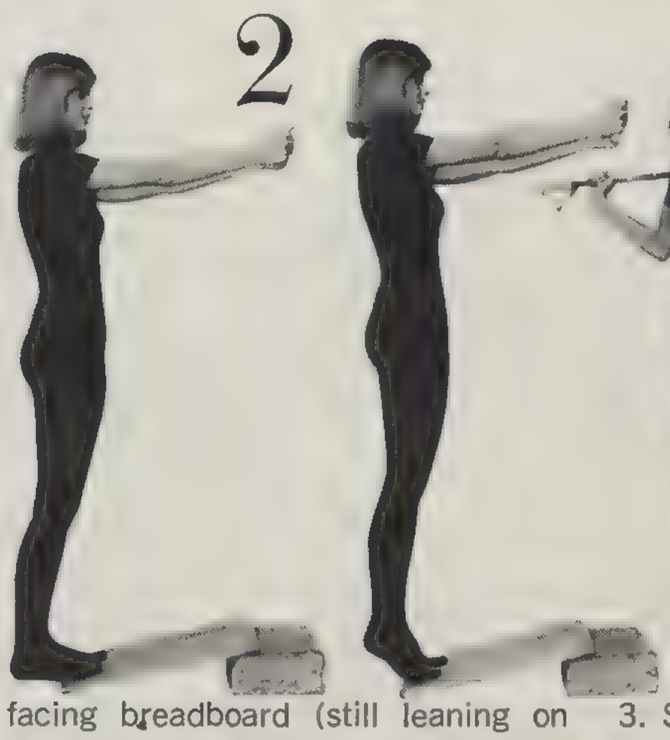
Joel Hertz, Ph.D., supervising chemist for Dorothy Gray, believes his company was the first to recognize collagen's potential, using a protein derivative from it for many years in their Cellogen Hormone Cream. Collagen is a protein fiber, supporting skin, giving it suppleness and elasticity. When collagen starts to deteriorate with age, the skin starts to sag and wrinkle. To be able to obtain a new supply of collagen is a lucky break for this generation. Joel Hertz says, "Commercially, collagen is obtained from animals. At Dorothy Gray we use a protein hydrolysate derived

EXTRA-STAMINA EXERCISES

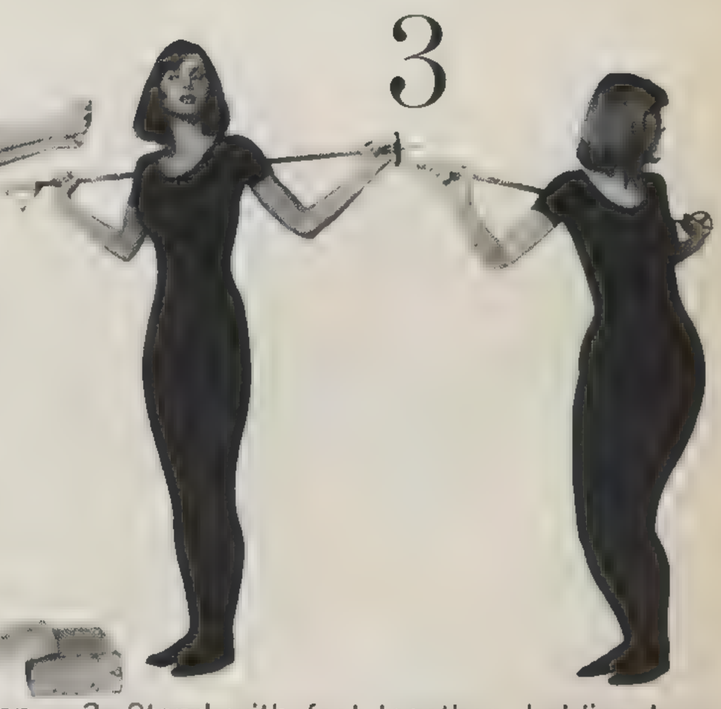
Whether you're tackling the slopes of uptown Manhattan or Aspen, Colorado, you need more stamina in the winter—walking in bad weather can be as exhausting as skiing for the first time—you need to get in training for it. If you can't get to a gym, Anne Marie Bennstrom of The Sanctuary Spa, California, has devised the following build-up-stamina exercises for Vogue—all to be carried out at home.



1. The Breadboard Warm Up: Lean breadboard against large Webster's Dictionary and position yourself midway with feet facing downhill. Rhythmically, with arms swinging do kneebends, starting with twenty, increasing each day to one hundred.



2. Stand facing breadboard (still leaning on Webster) with arms stretched forward, toes just over breadboard edge. Raise up on toes, then dip back on heels. When legs get stronger, do one leg, using chair for balance.



3. Stand with feet together, holding broomstick behind shoulders. Turn upper torso to the left, lower torso to the right, bending knees as you do so. Then turn and dip on the opposite side. Do this 30 to 40 times.



KOURKEN PAKCHANIAN

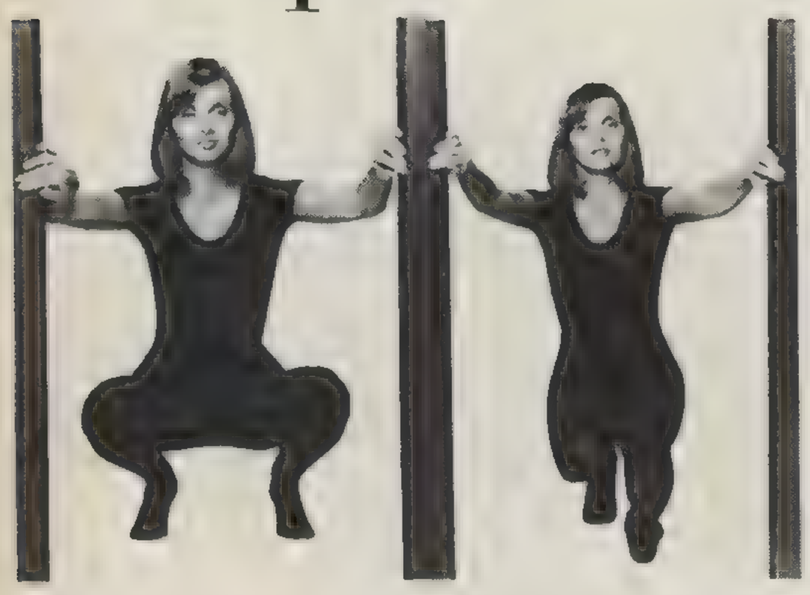
from it, a hydrolysate being a compound obtained from a chemical reaction in which water acts upon another substance —in this case collagen—to form one or more entirely new substances." In March, Charles Revson launched three products for Ultima II called C.H.R. with stabilized collagen put into a 100 percent pure water soluble form: two skin-care products and a Hand Creme Concentrate to maintain as far as possible a supple texture for hands—great giveaway of age. Germaine Monteil uses soluble collagen in the Supplegen Facial Treatment, for as Luis Calvo, research and development director, explains, "As aging begins, the collagen molecules interlink causing a lack of elasticity. Soluble *unlinked* collagen present in very young skin is the ingredient in Supplegen—which has been proven to restore a younger appearance to skin—if used daily." Dr. John A. Cella, vice-president of research and development for Elizabeth Arden, gives us the reason for the recent upsurge of collagen-based products when talking about Arden's new Elastigen 400—a combination of hydrolized collagen plus squalene, avocado oil, and several emollients. "Technology in the last ten years has made it possible to break the collagen molecules down into a useful form—readily absorbed by the skin. In the case of Elastigen 400, because of the other ingredients, the hydrolized collagen penetrates up to six layers plus adhering to skin surface to hold in all natural moisture." Researchers concur that although dry skin has been associated with low oil secretion for a long time, recent investigations have shown that it is simply a skin which contains little water, wrinkling faster than an oily skin. Obviously, collagen appears to be coming to the rescue.

How to get your makeup to last

(indoors and out)

Now makeup has to stand up to extreme climatic conditions—cold outside, heat inside, which can become tropical in some living rooms. Skin throws a panic when glands work an unwelcome overtime, through abrupt temperature changes, upsetting all hope of a matte surface. Base is not enough for most skins to overcome this hurdle. Beneath base, a toning lotion can neutralize excess oil, result of over-worked sebaceous glands, cause of streaking. Powder should be pressed in with a slightly twisting movement, while color on lips and eyes will have a fairer chance of survival if the first coat is lightly dusted with powder, followed by a generous second coat of color. Exposure to the elements means pre-makeup skin should be swaddled in preparations made not to show but to act. Winter skin is the thinnest skin of the year—(sun increases its thickness, its self-made protection) and so the most vulnerable, holding less moisture, drying faster on a windy street, in a steam-heated room. To prevent this loss, a moisturizer isn't always enough. A powerful protector should wrap up the skin first as does Estée Lauder's European Performing Creme which has been fortified to increase the skin's capacity to hold more moisture than its thin state would ordinarily permit. A tinted base is vital for most skins—on top of a moisturizer.

4



4. Stand in doorway with feet slightly apart, arms extended to hold door frame at waist height. Squat up and down 20 to 30 times without raising heels or moving hands. Don't lean forward. Practice until you find you rely on legs and back muscles.

5



BOB STONE

5. Stand on top of bed with as little on as possible. Start running as if on a track or road. Swing arms, breathe deeply. About 2000 steps equal a mile or, if you don't want to count, run to music for about 7 to 9 minutes—all to improve circulation.

WHAT EVERY WOMAN WANTS THIS WINTER

A sense of anticipation...

a scent to encourage it...

What are the morale boosters when "Baby, it's cold outside" and your sable's home late from the cold storage? A glass of Dom Perignon, a herb-filled pillow, a size-six dress that fits like a dream, although you had fettucini for lunch? We can all dream.

For most women fragrance is a reliable booster conveying a mood—and a message—with the speed of sound. These are not just pretty words. Fragrance *does* affect psyche. As the Chairman of International Flavors and Fragrances points out, "The ability of any human being to perceive the environment is directly connected with the five senses, of which smell is one . . . but we are all divinely different with different odor receptors . . . so when we see or smell the world around us we are experiencing something unique. . . . Every fragrance smells different to different people."

Although a new scent is part of the excitement of life, the scent we return to again and again is the one we have found we can rely on . . . certain its alchemy works for us. Chanel perfumes may smell different to different people—but they consistently produce the same reactions—pleasure, allure. Today you can wear No. 5 in many ways—the latest being Eau de Parfum, an aerosol, lighter version of the classic perfume. The tumble of fresh jasmine, rose, anemone, moss, sandalwood, and musk that makes up No. 19 now travels also as an eau de toilette and a bath powder, both registering the aura the perfume puts across. . . . Whether No. 5 or No. 19 is *your* perfume, only you can tell—but when you find a perfume to rely on, nothing can replace it as a booster for morale. Fragrance adds beauty.

Right: Actress and beauty Ursula Andress plays temptress in classic style in Chanel No. 5. Pink silk cloqué jumpsuit, barer in back than in front, from Chanel. Abraham fabric. Hair by Laurent Gaudefroy. Photographed at the Hotel Lancaster, Paris.

HELMUT NEWTON





YOU AND THE NIGHT AND...

The Bare, Black, Body Dresses

Black... bare... slinky —snaky dresses that really hug and hold on the body— cling on the hips, over the thigh, along the leg. The sexiest dresses in town!

The one-shoulder number in black jersey, opposite page, with a long, bias spiral skirt—like the famous St. Tropez swirl. By Robert-David Morton, in Jupiter jersey of Antron nylon and Lycra. About $180. At Bloomingdale's; Lillie Rubin—South and West; Woolf Brothers; Joseph Magnin.

Stop-the-music dresses, this page—the sensational, silky V-neck black jersey, *left,* that wraps and ties and makes a small, beautiful midriff—then clings from there down. By Hubert Latimer for Mollie Parnis, of Chinon (Beaunit fabric). About $395. At Bergdorf Goodman; Garfinckel's; Montaldo's... *Right,* the barest covered dress—a thin, gauzy veiling of black chiffon slit to the waist, and glittered all over. By Thea Porter, of silk. About $1,300. To order, at Bonwit Teller, N.Y.; Country Club Fashions. Coifs, these four pages, by Pascal. Accessories, next to last page.

YOU AND THE NIGHT AND...



The Bare, Black, Body Dresses

Who could choose between them opposite page—the skinny-strap slip of black crêpe, *left* . . . the plunging matte jersey, *right*, with a sliver of rhinestone belt. . . . Crêpe slip-dress by Helga, of rayon (Onondaga fabric). About $200. At Bonwit Teller, Harzfeld's, Lou Lattimore; Frost Bros. Plunging jersey by Marty Sussman for Mollie Parnis Boutique, of Jasco Fabrics rayon. About $240. Saks Fifth Avenue; Lillie Rubin-South and West; Jacobson's; L. S. Ayres; Stanley Korshak; Swanson's.

The thriller—the blonde in black velvet, this page—all that creamy skin and the snakiest hips! Dress (with matching stole, not shown), by Donald Brooks Boutique, of rayon velvet (Crompton fabric). About $165. At Saks Fifth Avenue; Wanamaker's; Hutzler's; Joseph Horne; May D & F. Accessories, both pages, next to last page.

CHRIS VON WANGENHEIM

VOGUE PATTERNS

YOU AND THE NIGHT...

WHEREVER YOU ARE

**North now, resort next page—
two climates,
four ways to look at night
from patterns that work
wherever you are—
fabric and color are the key . . .**

Black tie, *right:* The evening pyjama in velvet—like a man's smoking—soft-tailored jacket to wrap and tie with a sash over straight easy pants. Wear it as you see it, with nothing but glitter and a bias scarf of black chiffon tied at the neck . . . or with a sheer black chiffon blouse and two rhinestone clips. Vogue Pattern 2912. Of rayon velvet (Cheney Bros. fabric). At Altman's.

Go dancing, *opposite,* in a clingy, swingy black jersey lingerie dress . . . gathered on two thin straps in a deep bare U, smooth and fluid over the hips. Vogue Pattern 8583. Of Trevira Star (Soptra Fabrics). At Bloomingdale's. Pattern details, page 254. All accessories, both pages, next to last page of this issue. On these four pages, hair by Pascal.

CHRIS VON WANGENHEIM

VOGUE PATTERN 2912

VOGUE PATTERN 8583

VOGUE PATTERN 2895

VOGUE PATTERN 8599

VOGUE PATTERNS

YOU AND THE NIGHT...

IN A SUMMER PLACE

For a change in the weather—a change in the fabric, the coloring...*at right,* the same pyjama you saw two pages back, but in a pale, thin, blue-on-blue silky jacquard . . . and, *at left,* in the same fabric, a wrapped-waist halter and long pleated skirt, stitched smooth over the hips. . . . Other nights, try the pyjama jacket over the skirt (it stops where the pleats break) . . . the halter with the pants. It's a whole little wardrobe for resort evenings. Pyjama, Vogue Pattern 2912; halter, Vogue Pattern 8599; skirt, Vogue Pattern 2895. All the separate pieces, of Qiana nylon (Onondaga fabric). At Bloomingdale's; Wanamaker's; Sakowitz; Frost Bros. For pattern details, see page 254. All accessory details for both pages, on the next to last page of this issue.

VOGUE PATTERN 2912

CHRIS VON WANGENHEIM

VOGUE

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GIVE BEAUTIFULLY

GIVE LAVISHLY

GIVE VOGUE

Use the convenient order form attached.

SACKVILLE-WEST

(Continued from page 207)

follow me on wild courses all over the country, and, because she knew she had me only lightly hooked, she obeyed without remonstrance. There was very little between us during those days, only an immense excitement and a growing wish to go away somewhere alone together. This wish was carried out, by arranging to go down to Cornwall for the inside of a week; it was the first time I had been away from Harold, and he obviously minded my going.

We went. We met again in London, lunched at a restaurant, and filled with a spirit of adventure took the train for Exeter. On the way there we decided to go on to Plymouth. We arrived at Plymouth to find our luggage had of course been put out at Exeter. We had only an assortment of French poetry with us. We didn't care. We went to the nearest hotel, exultant to feel that nobody in the world knew where we were; at the booking office we were told there was only one room. It seemed like fate. We engaged it. We went and had supper—cider and ham—over which we talked fast and tremulously; she was frightened of me by then.

The next day we went on to Cornwall, where we spent five blissful days; I felt like a person translated, or re-born; it was like beginning one's life again in a different capacity. We were very miserable to come away, but we were constantly together during the whole of the summer months following. Once we went down to Cornwall again for a fortnight. It was a lovely summer. She was radiant. But I never thought it would last; I thought of it as an adventure, an escapade. I kept telling myself she was fickle, that I was the latest toy; she used to assure me of the contrary. She did this with such gravity that sometimes I was almost convinced; but now the years have convinced me thoroughly.

She no longer flirted, and got rid of the last person she had been engaged to, when we went to Cornwall. But there was a man out in France, who used to write to her; she hardly knew him, and I wasn't jealous. He was called Denzil [Denys Trefusis]. She described him to me as fiery—hair like gold wire, blue eyes starting out of his head, and winged nostrils. I listened, not very much interested. I now hate him more than I have ever hated anyone in this life, or am likely to; and there is no injury I would not do him with the utmost pleasure.

Well, the whole of that summer she was mine—a mad and irresponsible summer of moonlight nights, and infinite escapades, and passionate letters, and music, and poetry. Things were not tragic for us then, because although we cared passionately we didn't care deeply—not like now, though it was deepening all the time; no, things weren't tragic, they were rapturous and new, and one side of my life was opened to me, and, to hide nothing, I found things out about my own temperament that I had never been sure of before. Of course I wish now that I had never made those discoveries. One doesn't miss what one doesn't know, and now life is made wretched for me by privations. I often long for ignorance and innocence. I think that if anything happened to bring my friendship with Violet to an end, I might have the strength of mind to blot all that entirely out of my life.

At the end of that summer Denys came home on leave, and I met him. He was very tall and slender, and had the winged look that she has described—I could compare him to many things, to a race-horse, to a Crusader, to a greyhound, to an ascetic in search of the Holy Grail. I liked him then (oh irony!), and he liked me. I could afford to like him, because I was accustomed to Violet's amusements. Even now I see his good points, and they are many; but I see them only by translating myself into an impersonal spectator, and I see them, above all, when Violet makes him suffer. I see that he is a rare, sensitive, proud idealist, and I recognize that through me he has undergone months of suffering, and that his profound love for Violet has been thwarted of its fulfillment. And I am sorry enough for him, at moments, just sorry enough to wish vaguely that he could have cared for someone other than Violet. I see his tragedy—for he is a tragic person. But none of this softens my hatred of him, which is certainly the most violent feeling I have ever experienced. I only hope he returns it in full measure; he has a hundred times more cause to hate me than I to hate him.

He was in London for about ten days. It was already arranged that Violet and I were to go abroad together that winter for a month. There were scenes connected with our going. Violet and I had a row over something; I refused to go abroad; she came round to my house and we made friends again; then I had a dreadful scene with Mother, who was furious at my going; however to make a long story short we left for Paris at the end of November [1918]. I was to be

(Continued on page 248)

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by Rain Jet



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SACKVILLE-WEST

(Continued from page 247)

away until Christmas!

Oct. 5th [1920]

Paris. . . . We were there for about a week, living in a flat that was lent us in the Palais Royal. Even now the intoxication of some of those hours in Paris makes me see confusedly; other hours were, I admit, wretched, because Denys came (the war being just over), and I wanted Violet to myself. But the evenings were ours. I have never told a soul of what I did. I hesitate to write it here, but I must; shirking the truth here would be like cheating oneself playing patience. I dressed as a boy. It was easy, because I could put a khaki bandage round my head, which in those days was so common that it attracted no attention at all. I browned my face and hands. It must have been successful, because no one looked at me at all curiously or suspiciously—never once, out of the many times I did it. My height of course was my great advantage. I looked like a rather untidy young man, a sort of undergraduate, of about nineteen. It was marvellous fun, all the more so because there was always the risk of being found out. Of course it was easy in the Palais Royal because I could let myself in and out by a latchkey; in hotels it was more difficult. I had done it once already in England; that was one of the boldest things I ever did. I will tell about it: I changed in my own house in London late one evening (the darkened streets made me bold), and drove with Violet in a taxi as far as Hyde Park Corner. There I got out. I never felt so free as when I stepped off the kerb, down Piccadilly, alone, and knowing that if I met my own mother face to face she would take no notice of me. I walked along, smoking a cigarette, buying a newspaper off a little boy who called me "sir," and being accosted now and then by women. In this way I strolled from Hyde Park Corner to Bond Street, where I met Violet and took her in a taxi to Charing Cross. (The extraordinary thing was how natural it all was for me.) Nobody, even in the glare of the station, glanced at me twice. I had wondered about my voice, but found I could sink it sufficiently. Well, I took Violet as far as Orpington by train, and there we found a lodging house where we could get a room. The landlady was very benevolent and I said Violet was my wife. Next day of course I had to put on the same clothes, although I was a little anxious about the daylight, but again nobody took the slightest notice. We went to Knole!, which was, I think, brave. Here I slipped into a stables, and emerged as myself.

Well, this discovery was too good to be wasted, and in Paris I practically lived in that role. Violet used to call me Julian. We dined together every evening in cafés and restaurants, and went to all the theatres. I shall never forget the evenings when we walked back slowly to our flat through the streets of Paris. I, personally, had never felt so free in my life. Perhaps we have never been so happy since. When we got back to the flat, the windows all used to be open onto the courtyard of the Palais Royal, and the fountains splashed below. It was all incredible—like a fairy-tale.▽

VIRGINIA WOOLF

(Continued from page 207)

then who her father was, that she was John Ellis Rattray's daughter and her mother was Catherine Macdonald; and one night in Edinburgh! And she had spent all those wonderful years there, there and at Elliotshaw on the Northumbrian border. There she had run wild among the currant bushes; there her father's friends had come and only a girl as she was, she had heard the most wonderful talk of her time. She could see them still; her father, Sir Duncan Clements, Mr. Rogers (old Mr. Rogers was her ideal of a Greek sage) sitting under the cedar tree; after dinner in the starlight.

They talked about everything in the world, it seemed to her now; they were too large-minded ever to laugh at other people; they had taught her, though she was only a girl, how to revere beauty. What was there beautiful in this stuffy London room?

"Oh, those poor flowers," she exclaimed. For a carnation or two were actually trodden under foot, for petals of flowers were all crumpled and crushed. For she felt almost too much for flowers. Her mother had loved flowers; ever since she was a child she had been brought up to feel that to hurt a flower was to hurt the most exquisite thing in nature. Nature had always been a passion with her; the mountains, the sea. And here in London, one looked out of the window and saw more houses. One had a dreadful sense of human beings packed on top of each other in little boxes. It was an atmosphere in which she could not possibly live herself; now she could not bear to walk in London and see the children in the streets. She was perhaps too sensitive; life would be im-possible if everyone was like

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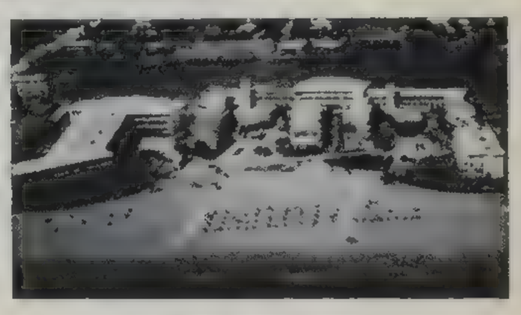
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VIRGINIA WOOLF

(Continued from page 248)

her, but when she remembered her own childhood, and her father and mother, and the beauty and care that were lavished on them—

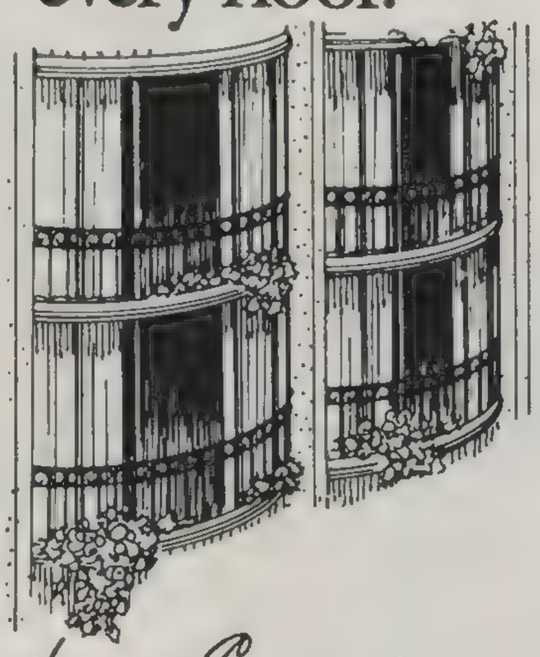
"What a lovely frock!" said Jack Renshaw. And that seemed to her altogether wrong—for a young man to be noticing women's clothes at all. Her father was full of reverence for women, but never thought of noticing what they wore. And of all these girls—the girls might be pretty—there was not a single one of them one could call beautiful as she remembered her mother, her dear stately mother who never seemed to dress differently summer or winter, whether they had people or not, but always looked herself in some lace and a black dress or, as she grew older, a little cap. When she was a widow she would sit among her flowers by the hour, and she seemed to be more with ghosts than with them all, dreaming of the past which is, Mrs. Vallance thought, somehow so much more real than the present. But why!

It is in the past with those wonderful men and women, she thought, that I really live; it is they who knew me; it is those people only (and she thought of the starlit garden and the trees and old Mr. Rogers, and her father, in his white linen coat, smoking) who understood me. She felt her eyes soften and deepen as at the approach of tears, standing there in Mrs. Dalloway's drawing-room, looking at these people, these flowers, this noisy bright chattering crowd; at herself, that little girl who was to travel so far, running picking Sweet Alice, then sitting up in bed in the attic which smelt of pine-wood reading stories, poetry. She had read all Shelley between the age of twelve and fifteen, and used to say it to her father, holding her hands behind her back, while he stared. The tears began, down in the back of her head, to rise, as she looked at this picture of herself, and added the suffering of a lifetime (she had suffered abominably, life had passed over her like a wheel, life was not what it had seemed then—it was like this party) to the child standing there, reciting Shelley, with her dark wild eyes. But what had they not seen later.

And it was only those people, dead now, laid away in quiet Scotland, who had ever seen all that she had it in her to be; who had known her, who knew what she had it in her to be. And now the tears came closer, as she thought of the little girl in the cotton frock; how large and dark her eyes were; how beautiful she looked repeating the "Ode to the West Wind"; how proud her father was of her, and how great he was, and how great her mother even, and how when she was with them she was entirely so pure, so good, so gifted that she had it in her to be anything; that if they had lived, and she had always been with them in the garden (which now appeared the only place where she had spent her whole childhood, and it was always starlit, and always summer, and they were always sitting out under the cedar tree smoking, and except that somehow her mother was dreaming alone, in her widow's cap, among her flowers; and how good and kind and respectful the old servants were, Andrews the gardener, Jersy the cook; and old Sultan the Newfoundland dog; and the vine, and the pond, and the pump; and)—Mrs. Vallance looking very fierce and proud and satirical, compared her life with other people's lives—and if that life could have gone on for ever, then Mrs. Vallance felt none of this—and she looked at Jack Renshaw and the girl whose clothes he admired—could have had any existence, and she would have been oh perfectly happy, perfectly good, instead of which here she was forced to listen to a young man saying—and she laughed almost scornfully and yet tears were in her eyes—that he could not bear to watch cricket matches! ▽



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"I was by no means pleased to be sent a gold Yo-Yo"

ON MY MIND

(Continued from page 201)

curious pitcher, let's say, for a pitcher-fancier, an alabaster egg or a brass or carved wooden one for an ovophile, shears with enameled handles for somebody addicted to clipping howlers out of newspapers, awful jokes for those who laugh themselves silly over awful jokes. It cheered me one day last winter in the sulks of January (we'd had a thaw and then a freeze and the gullies and hummocks of petrified mud caused the letter carrier to remark, accurately, that my backyard looked like a relief map of the Maginot Line) to find in a cluttered little shop a silver-plated cocktail shaker looking much as if it had come from a speakeasy in Gatsby days. I bought it for a friend who likes spurious silver and who relishes cold tea; at the time we were both on the wagon, both feeling liverish, but my good fortune in discovering and his good fortune in getting this relic caused us to celebrate with hot buttered rum. Such sundries can be presented on a Monday marking nothing more memorable than the anniversary of the inauguration of Chester A. Arthur.

It is not always wise to pay homage to an affinity: I would not dream of giving wine to a connoisseur of wine unless I had heard him praise a particular vineyard and a particular year. Nor would I give cheese to a learned turophile. I would never, under any circumstances, give anyone an animal. Before I knew him, my husband was once given a spider monkey as a *merci beaucoup* for a story he had written about somebody who was keen on primates. Beguiling as the monkey's antics were, they were all destructive: as an aerialist, she dislodged pictures under glass (she much enjoyed the sound of shattering), pulled down curtains, and brought on short circuits in overhead light fixtures. She did her tumbling on the shelves for dishes, and she somersaulted on the dining-room table just as the soup had been served. Her personal habits, as the personal habits of her species tend to be, were unspeakable.

Animals are out. So are new books if the recipient is a reviewer of books. I'll tell you some other things that won't be welcome: evening bags that are big enough to hold a fine comb, a slim dime, and nothing else; pillboxes big enough to hold one 1/150 gr. nitroglycerine tablet; and monogrammed silver chopsticks.

I am one of the multitude to whom the very mention of Christmas is anathema and my decline into black melancholy begins directly after the Thanksgiving turkey has been dispatched and the Christmas goose has been hung high and the canned voice of Bing Crosby hoping for a you-know-what is all over the supermarkets and the filling stations and in airplanes during takeoff. This dread malaise can be attributed principally to the baleful greed of the merchants and the admen who write their spiels: with maudlin wheedling, they blackmail you, they make you feel a serpent for not spending packets of money on their snake oil for everybody and his brother. Pariah that I am (in the eyes of the materialists In Trade), I *do* have a certain regard for the custom of an annual offering; and since Christmas is evidently here to stay, we may as well follow the herd. This yearly gesture can always be the same and it becomes a sort of pledge of the continuity of friendship.

While I like to give and to get things of beauty that will be a joy forever, I am also an advocate for supplies that diminish and must be replaced. High on my list is postage stamps which, for city-dwellers, are a bloody nuisance to buy but are no trouble for me at my small-town P.O. The first year I send a dispenser (the plastic ones are no good but most self-respecting stationers have metal ones) and a roll of a hundred stamps of the commonest denomination, and thereafter I send only another roll of stamps. (This is not a skimpy present and in the future it may, indeed, be very grand; in no time it could cost a dollar to send a letter written on onionskin by ordinary mail.)

Soap of delicate scent can displease none but the unclean: if they construe this gesture as a hint and are resentful, then we need not bother with them next year; but if, on the other hand, they wise up, we will have performed a next to godly act. Paring knives get thrown out with the parings, screwdrivers are carried away by the carpenter, ballpoint pens go dry, glasses get broken, potholders get singed, kitchen towels wear out, potato peelers rust, engagement books and *The World Almanac* become obsolete.

I was by no means pleased one Christmas to be sent a gold Yo-Yo by a rich acquaintance, who had everything—except horse sense—and assumed, I reckon, that everyone else had, too. I have never got the hang of a Yo-Yo; but I knew a child who did and who, when I gave it to him discovered at once that this one

(Continued on page 254)

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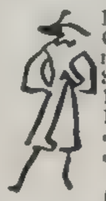
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HOLIDAY JOYS

(Continued from page 201)

show, gathered by the **Philadelphia Museum of Arts,** and on at MOMA, N.Y.C. until 2/11.

12/10-12/16 MON.-SUN.

12/11: The *I Am Woman* Ms., **Helen Reddy,** sings it softly, sings it loud, always sings it straight to teeny-boppers' liberated hearts, **Dorothy Chandler Pavilion,** L.A. **12/12:** Over 120 **Italian Master Drawings,** a trove of Renaissance beauties from the **Janos Scholz** collection, will be on view until 2/3, at N.Y.C.'s **Pierpont Morgan Library.** But if you are in **Washington, D.C., The National Gallery**'s got this legendary show until 11/25. **12/14:** It's **"Miracle On 34th Street,"** CBS-TV, 9-11 P.M., E.S.T. This is the jolly new version of that heart-on-the-sleever about the man who really does think he's Santa Claus. Guess who's Santa now—**Sebastian Cabot!** ● Exquisite sounds, a lovely oasis midst the current stresses: the **Collegiate Chorale Christmas Concert, St. Thomas Church,** N.Y.C. Includes **Bach's "Magnificat," Resphigi's "Laud To The Nativity."** ● **The Fifth Dimension** makes family-type, soul-born, darling music until 1/3, **Riviera Hotel, Las Vegas. 12/15:** That springtime moment in American art, when Americans studied in Paris, circa 1880, and became Impressionists is gathered together radiantly in **"American Impressionist Painting,"** at the **Cincinnati Art Museum** until 1/31. (Tip: There's an art-buying boom in American Impressionists.) **12/16:** Blockbuster flick **"Papillon"** opens at **Loew's State I Theater,** N.Y.C., is coming your way now no matter where you are. What with escapes from Devil's Island, **Dustin Hoffman, Steve McQueen,** *Papillon's* a Christmas treat for kids and all. ● At last, at last, **Katharine Hepburn** in the film made especially for TV of Tennessee Williams's stage masterpiece **"The Glass Menagerie."** ABC-TV, 8:30 P.M., E.S.T.

12/17-12/23 MON.-SUN.

12/17: A **Charles Ives** premiere is an Occasion of Musts. That's what it will be when **Morton Gould** conducts Ives's **"Symphony No. 1," American Symphony Orchestra, Carnegie Hall,** N.Y.C. **12/18: Circle in the Square** uptown fills its CITS/Levine theater with a revival of one of its generative hits, Eugene O'Neill's **"The Iceman Cometh,"** this time with that marvel **James Earl Jones** as its star **12/19:** Very different, Ives would have loved **The Beach Boys:** their first time at **Madison Square Garden.** Good vibrations to all! **12/20:** First day of **Chanukah,** the Joyous Jewish Festival of Lights, celebrated with song, story, potato *latkes* (pancakes) galore. **12/22:** In **Washington, D.C., The National Gallery of Art.** 100 tattletale lovelies, **"Drawings by Francois Boucher,"** the sexy-eyed French eighteenth-century master. First major exhibit of Boucher drawings in America—until 3/17. Also on show: **"American Art At Mid-Century,"** until 1/9. Unprecedented show for the National what with contemporaries from **Sam Francis** to **Walker Tomlin** on view. ● **Sonny & Cher** in **Miami** (sounds like a telly tone poem), at the **Deauville Hotel,** its **Star Theatre,** right on into New Year's Eve. She's got all those new gorgeous glad rags—and spoofs. ● **National Football League Divisional Playoffs,** NBC-TV today and tomorrow. Chance for you to see what two teams will get to kick it around in the Super Bowl, come Jan.

12/24-12/30: MON.-SUN.

12/24: 'Twas the night before you-know-what, and all through the house everybody was stirring. Even out of the house they were stirring, singing carols—especially in **Boston,** on **Beacon Hill,** where it's been the tradition for years in lost-in-time Louisburg Square. ● In **Washington, D.C.,** go view **Deborah Kerr,** in her English smash play, **"The Day After The Fair"**—Victorian wife falls for younger man. **Eisenhower Theater, Kennedy Center. 12/25: Christmas Day.** Open presents. Feast. Don't get grouchy. Snooze. Go for a long walk. Love your neighbor.

12/27: Mahavishnu Orchestra, Philharmonic Hall, N.Y.C. synthesizes jazz, Oriental, electronics, assorted old & new sounds: a fascinator of an evening. Also 12/28.

12/31-1/6 MON.-SUN.

12/31: Practically ever since any of us can remember it's been **Guy Lombardo** to see us through *the* Eve, his sprightly syrup rhythms, his middle-big band echo of the '30s. He's up there on the **Starlight Roof, Waldorf Astoria,** N.Y.C. or on your telly, C.B.S. **1/1:** Long, luxurious morning of sleep, then visiting or being visited. Fine time to show movies—the home-made kind or a special all-time passion. If you can get it, **Garbo's "The Temptress"** is a fine way to start a **Very Happy New Year! 1/6:** The way to celebrate **Twelfth Night** is to behold a revel—high jinks by everyone involved and a **French Twelfth Night Cake.** Find the hidden *fève* (bean), be crowned—Master of the Revels, King or Queen for **The Ensuing Year.** ▽

ACCESSORY DETAILS

Page 176: Bag by Bottega Veneta.

Page 180: Choker: Jules van Rouge for Hattie Carnegie, Lord & Taylor. Castlecliff beads. Judith Leiber bag. Sandals: Golden Rule.

Page 181: Earrings: Jules van Rouge for Hattie Carnegie, Lord & Taylor. Tights: Christian Dior. Givenchy shoes (dyed green): Delman Shoe Salon, Bergdorf Goodman.

Page 184: Judith Leiber bag, Bonwit Teller. Belt by Elegant. Skirt from Jaeger.

Page 185 (left): Bag by Ben King at Bonwit Teller. Alexis Kirk bangles: Henri Bendel. Shoes by Herbert Levine, Bonwit Teller.

Page 186: Walter Katten bag, at Henri Bendel. Beauty Mist tights. Shoes: Charles Jourdan Salon, New York.

Page 187: Roman Stripe tights, of Monvelle. Shoes, at Charles Jourdan Salon, N.Y.

Page 188: Judith Leiber bag, at Bonwit Teller. Sandals: Raphael, via Veneto, Rome.

Page 189: Halston sweater, pants.

Page 190: Judith Leiber bag. Dress: Bonnie Cashin for The Knittery, Lord & Taylor. Sandals by Raphael, via Veneto, Rome.

Page 191: Sweater: Outlander by Reneé Tener. Clips, Seaman Shepps. Bracelets: Superior Chain & Jewelry, Eisenberg Ice, Scott Barrie. Pants: Bonnie Cashin for Philip Sills. Sandals: Mancini for Givenchy.

Page 192: Halston pyjamas, late Jan. at Bloomingdale's. Judith Leiber bag, Bonwit Teller. Sandals: Raphael, via Veneto, Rome.

Page 193: Sandals by Raphael, via Veneto, Rome.

Page 214: Madcaps hat. Donald Stannard earrings, Saks Fifth Avenue. Snake chain by M & J Savitt at Bloomingdale's. Link chain and wrist chains, all by Aurea Jewelry Creations. Bangle by Eva Graham for Graco Imports.

Page 215: Madcaps hat. Earrings: Eisenberg Ice, Henri Bendel. Bracelets: Bruce Keiser, K.J.L., Aurea Jewelry Creations.

Page 216: Donald Stannard earrings. Chain: Aurea Jewelry Creations. Gucci watch. Bracelets: Aurea Jewelry Creations, Gucci. Belt by Elegant. American Optical sunglasses.

Page 217: Madcaps hats, at Lord & Taylor. Donald Stannard earrings. *Left:* Aurea Jewelry Creations chain. Bracelets: Aurea Jewelry Creations, K.J.L. Belt by French Belt Corporation. . . . *Right:* Chain, Eva Graham for Graco Imports. Gucci watch. Bracelet by Aurea Jewelry Creations.

Page 218: Scarf by Echo Scarfs. Donald Stannard earrings, Saks Fifth Avenue. Watch: Longine Wittnauer. Gucci bracelet. Belt by Elegant, Saks Fifth Avenue.

Page 219: Madcaps hats. Belts by Elegant. *Above left:* Bangle by Eva Graham for Graco Imports. Aurea Jewelry Creations wrist chains. Corum watch. . . . *Right:* Eisenberg Ice earrings, Henri Bendel. M & J Savitt chain. Gucci bag, bracelets.

Page 220: Trifari earrings. Chains by Aurea Jewelry Creations. *Top left:* Handcraft scarf. Bracelets: Gucci, Aurea Jewelry Creations. Gucci belt. . . . *Right:* Belt by Elegant. Bag and watch, both by Gucci. Bracelets: Aurea Jewelry Creations, Pat McCrary, and Findings.

Page 221: Madcaps hats, at Lord & Taylor. *Left:* Monet earrings. Bracelets: Aurea Jewelry Creations, Eva Graham for Graco Imports. . . . *Right:* Bracelet by Aurea Jewelry Creations. Gucci belt.

Page 222: Trifari earrings. Shoes by Julianelli, at Bonwit Teller.

Page 223 (left): Eisenberg Ice earrings. Cadoro bracelet. Shoes by Herbert Levine, at Bonwit Teller.

Page 223 (right): Scarf by Echo Scarfs.

Page 224: Mirror and brush by Primavera. Shoes: Beth's Bootery, Saks Fifth Avenue.

Page 225 (upper left): Donald Stannard chain. Shoes: Customcraft by Rossi, at Altman's.

Page 225 (right): Clips: Jules van Rouge for Hattie Carnegie. Shoes: Herbert Levine, Bonwit Teller.

Page 226: Marvella necklace. Clip: Michael Danyon. Slippers by Julianelli, at Bonwit Teller.

Page 227 (right): Marvella necklace. Shoes by Julianelli.

Page 238: Alexis Kirk earrings. Bracelets by Donald Stannard, Cadoro. Clip by Cadoro. Shoes at Beth's Bootery, Saks Fifth Avenue.

Page 239 (left): Willie Woo earrings. Necklace: Jules van Rouge for Hattie Carnegie. Bracelets by Alexis Kirk and Scott Barrie.

Page 239 (right): Donald Stannard bracelets. Elegant belt. Judith Leiber bag. Sandals: Herbert Levine, at Bonwit Teller.

Page 240: Bracelets: Donald Stannard, Scott Barrie. *Left:* Eisenberg Ice earrings. Herbert Levine sandals, Bonwit Teller. . . . *Right:* Sandals, at Delman Shoe Salon, Bergdorf Goodman.

Page 241: Castlecliff earrings. Bracelets: Michael Danyon and 1928. Sandals: Customcraft by Rossi.

Page 242: Willie Woo earrings. Bracelets by Scott Barrie and Michael Danyon.

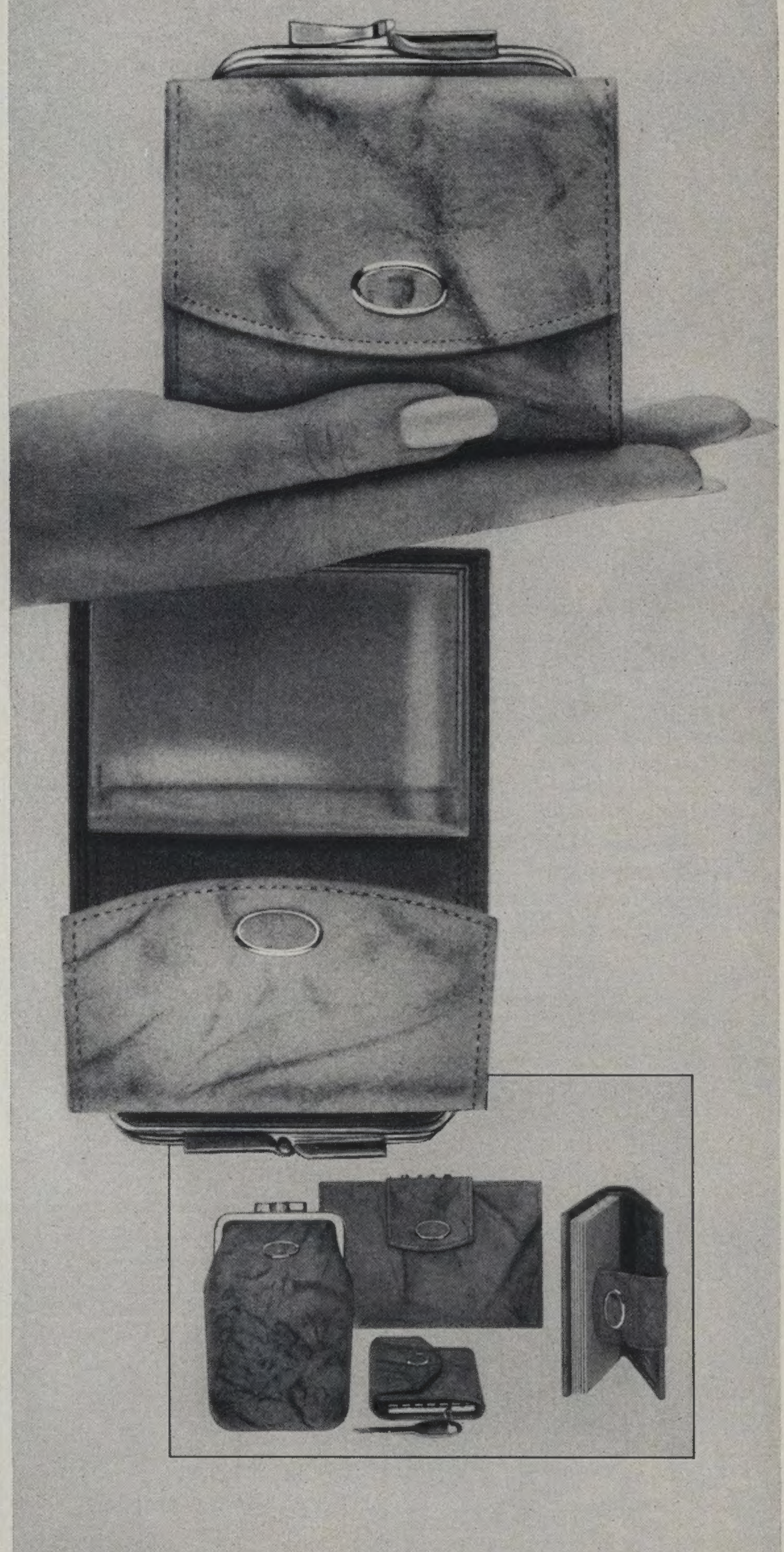
Page 243: Eisenberg Ice earrings. Michael Danyon bangles.

Page 244: Willie Woo earrings. Donald Stannard bangles, at Saks Fifth Avenue. Shoes by David Evins, at I. Miller.

Page 245: Eisenberg Ice earrings. Donald Stannard choker. Miriam Haskell necklace. Cadoro bracelets. Herbert Levine sandals.

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ELLSWORTH KELLY

(Continued from page 209)

tion of European geometric abstractions. Such Precisionist painters as Charles Sheeler, Charles Demuth, and Ralston Crawford were the first to be fascinated with the abstract patterns created by real objects during the 'twenties. Kelly's relationship to their work is more a matter of spirit than of direct influence; but there is certainly some connection between Precisionism and his approach to transforming things actually seen into pure geometric shapes. Like Sheeler, Kelly would often photograph a fragment of reality that pleased him—a rooftop, a chimney, light patterns on water, or shadows falling on stairs—and later base a painting on one of these subjects.

There are, however, certain crucial differences between Kelly's art and that of the Precisionists. Mainly they have to do with Kelly's far greater exposure to modern French art, especially the flat silhouetted shapes of Matisse's last works, and to world art in general. For example, during the six years (1948-1954) he spent in France after his discharge from the U.S. Army, Kelly was a constant museum goer and sight-seer. He was particularly impressed by the archaic monumentality of Egyptian art, the hieratic formality of Byzantine icons, and the grave, severe drama of Romanesque art, which he studied closely during trips through the French countryside. Eventually these sources led him to create an art based on static, stylized, frontal images of a powerful presence and impact.

In his brilliant monograph on Kelly, E. C. Goossen, organizer of The Museum of Modern Art's recent Kelly retrospective, also describes other influences on the formation of Kelly's imagery. Goossen reconstructs the dual sources of Kelly's subtle, highly original vocabulary of forms: his experience as an introspective, sensitive country boy who loved nature and studied the shapes and colors of plants and birds, as well as his exposure to the advanced art, first of the School of Paris and then, after his return to America, of the New York School. For once back in the United States, Kelly quite naturally aligned his painting with developments in New York art, particularly its larger scale. On the other hand, as both Goossen and John Coplans, author of another new monograph signaling Kelly's recent acclaim, point out, in New York as in Paris, Kelly remained very much of a loner, an artist quite outside the action-painting clique.

Today Kelly's stubborn refusal to compromise with fashion or to deviate from his own private course can be seen as the mark of an independent spirit who has made one of the genuinely original and substantial contributions to postwar American art. A curious combination of the reticent, disciplined, and perhaps somewhat puritanical aspect of the American spirit, Ellsworth Kelly is at the same time a cultivated, broadly read, and widely traveled appreciator of good books, good food, and the good life.

Each of Kelly's two biographers focuses on a different aspect of the artist's personality: Goossen emphasizes his German-American and Northern heritage as an explanation for his respect for the exact and the well constructed. Coplans on the other hand sees in Kelly's dedication to an art of color and light a Mediterranean hedonism and sensuality. The truth is that Kelly is an important artist because he is a great synthesizer; and the actual Ellsworth Kelly—sophisticated, candid, gracious, perhaps a trifle remote—is, like his work, a synthesis of diverse oppositions. And it is this special and unique tension between the precise, refined esthete and the individualistic, hardworking craftsman, who once modestly stated that "the work of an ordinary bricklayer is more valid than the artwork of all but a very few artists," that establishes Ellsworth Kelly as a major artist, an artist at the same time both very modern and very American. ▽

ON MY MIND

(Continued from page 250)

didn't work. But my displeasure was a fleeting pique compared to my friend Miss Ann Honeycutt's towering rage when *she* was sent a sterling-silver golf tee from Tiffany's by someone who could have bought and sold *my* rich bonehead any day of the week. Miss Honeycutt is an accomplished golfer and would have been delighted with a batch of balls.

Miss Honeycutt was born one minute before midnight on December 24 and has suffered from sibling rivalry all her life. Her condition at Yuletide has symptoms hard to differentiate from rabies. I send her spring flowers—they are out of season and by and large I take a dim view of inducing labor in the vegetable kingdom; but since Miss Honeycutt wants to be out of this season herself, I suspend my disapproval. Besides the flowers, I send her the workaday postage stamps and a sympathy card. She does not, as they say, "remember" me at Christmas. But she tries to ease my mourning on *my* birthday, July 1. It does not coincide with the birth of the nation, but it does coincide with the beginning of the government fiscal year when the T-Men start honing their butcher knives to cut away pounds of my flesh to cook in bite-sized meat pastries and serve as hors d'oeuvres when the kings of anthropophagous dominions dine at the White House.

The general rule for giving presents is: Don't Be Stupid, and Have a Heart. ▽

VOGUE PATTERNS

(Continued from pages 242-245; other views, yardages, details)



2912

VOGUE PATTERN 2912. Sashed jacket and pants. Size 10 requires 4¾ yards of 45" fabric. $3.50; in Canada, $3.85.



8583

VOGUE PATTERN 8583. Knee-length halter dress. Size 10 requires 1⅞ yards of 64" fabric. $3; in Canada, $3.30.



8599

VOGUE PATTERN 8599. Halter top (we added a tie at the waist). For size 10: ⅞ yard of 45" fabric. $1.50; in Canada, $1.65.



2895

VOGUE PATTERN 2895. Long stitch-pleated skirt. Size 10 requires 5 yards of 45" fabric. $2; in Canada, $2.20.

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